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A COMPENDIOUS
GRAMMAR:
IN WHICH
THE PRINCIPLES OF THE
ENGLISH LANGUAGE
ARE METHODICALLY DIGESTED
INTO PLAIN AND EASY RULES:

ILLUSTRATED BY
EXERCISES OF TRUE AND FALSE SYNTAX.

WITH
NOTES, and OBSERVATIONS, explaining the TERMS of
GRAMMAR, and improving its USE.

BY WILLIAM M'ILQUHAM,

THE FIFTH EDITION.

THESE RULES OF OLD DISCOVER'D, NOT DEVIS'D,
ARE NATURE STILL, BUT NATURE METHODIZ'D. *Pope.*

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P R E F A C E

TO THE

13. N. a

FIFTH EDITION.

THE Compiler's chief design, in the first publication of this book, was to advance the Grammatical Knowledge of the English Language among his own Pupils, by furnishing them with A COMPEND OF ENGLISH GRAMMAR upon *moderate terms*. As the performance fully answered the end intended by it, he viewed it in a favourable light; but, without any design of obtruding it on the public. Finding, however, that it was approved of by several reputable teachers, and some other competent judges; and, willing to render it still more worthy of approbation, he has, during the time in which four impressions of it have been disposed of, made such corrections, alterations and additions, both on the text and notes, as were suggested to him by his own practice in teaching by it;—by the judicious remarks of others;—and by attentively perusing the works of the most approved Grammarians.

With the assistance of a diligent teacher, it may enable those who attentively peruse it, to speak and write their thoughts, with some degree of purity and correctness;—and to perceive and relish the beauties of those numerous works which adorn the English language. To those who wish for a critical knowledge of the language, it may likewise be of use in enabling them to peruse, with a greater degree of pleasure and advantage, the works of those distinguished Authors, who have exerted their talents in this branch of literature.

That the study of Grammar, in our own language, however simple and necessary, has never become general, seems chiefly owing to its being often depreciated, not only

PREFACE TO THE FIFTH EDITION.

only by those superficial pretenders to knowledge, who pique themselves upon the intuitive powers of their own genius; but even by men of real learning and abilities—by men, who, having reached the summit of knowledge affect to despise the means which facilitated their ascent—"Rules," say they "are only the fetters of genius introduced by the tyranny of Pedants." To such it may be replied, "That Rules are fetters only to persons of *no genius*:" for, Rules, supposing them good, like good government, take away no privilege;—they do no more than save genius from error, by shewing it that a right to err is really no privilege at all. Rules seem, in some respects, to resemble armour, which, upon the strong, is both a defence and an ornament; but upon the weak and mishapen, turns to a load; and only cripples the body it was meant to protect.

The Compiler of this Treatise, returns his sincere thanks to those who have favoured him with their friendly remarks upon the former Editions of it, and requests the continuance of their favours. "A system of this kind," says Dr. Lowth, "arising from the collection and arrangement of a multitude of minute particulars, which often elude the most careful search, and sometimes escape observation when they are most obvious, must always stand in need of improvement," where the progress in knowledge is gradual, and arises from repeated accumulations.

As the only motive which induced him to this publication, was to promote the interests of learning, all who think he has, in any degree, contributed thereto; are heartily welcome to share in the benefit arising from this labour; only, let them take this caution along with them, That "he is a very unmannerly guest, who forces himself upon another man's table, and then quarrels with his dinner."

A CON-

A CONCISE
HISTORICAL ACCOUNT

OF THE
ENGLISH LANGUAGE.

THE power of giving sound to thought, a voice to the silent language of the heart, and of expressing all that the mind can conceive, by combinations of intelligible tones addressed to the ear, is one of the most amazing, and, at the same time, one of the greatest privileges of our nature; and, closely connected with this, as the most valuable of all human discoveries, is the art of impressing these thoughts on the eye, in legible characters. By the former we are rendered capable of social intercourse, of receiving and conveying ideas, of enjoying the endearments of friendship, and the communications of wisdom: by the latter we converse where the ear is far out of the reach of sound, and transmit our thoughts to the remotest parts of the earth: we treasure up what might otherwise escape our memories, become acquainted with the actions

of former ages and distant countries, with all the learning of the ancients, and the improvements of the moderns; and can read the laws which the great Creator of the Universe has given for the government of our passions, and the regulation of our conduct. Without the first, we would have been solitary, in the midst of crowds, excluded from every kind of knowledge, except what fell under our immediate notice; and confined to the dull and tedious efforts of intimating our desires by signs and gestures: Without the last, we might indeed enjoy the benefit of conversation, but then we would be held in ignorance, and perplexed in error; we would obtain but a very imperfect knowledge of the present time, and could receive no information with regard to the past, but from partial accounts handed down by tradition. In short, without the first, we could scarcely be accounted rational; and, but for the last, we would have been as ignorant as the wild illiterate Indians.

It has been observed, that language is to the mind, what painting and sculpture are to the sight; however, the difference, in favour of the former, is extremely great: The most finished pieces of imagery are, at best, but dull and un-affecting, when compared with the energy of words. By such masterly productions of art, we have, indeed, the object presented before us, but language can place it in all varieties of view, under every combination of circumstances.

The

The idea of a universal language, could it possibly be obtained, would seem to imply something highly beneficial to the human race; but unerring Wisdom, either for our advantage or punishment, has determined against it, and appointed to every nation a particular tongue, and to each district its peculiar dialect.

Having said this much of language, in general, we shall now give a succinct account of our own; point out the various changes it has undergone, and the means by which it has arrived at its present perfection.

As we have many reasons to conclude that this country was originally peopled by the ancient Gauls, from the adjacent coast of France, we may thence infer, that the British language, eighteen hundred years ago, was the same with that dialect of the Gaulish called the Celtic. But, about half a century before the Christian æra, Julius Cæsar invaded Britain, and, in the reign of Claudius, a Roman colony was planted in the south-east parts of England; and finally, under Domitian, the whole nation became a Roman province; when those Britons, who refused to submit to the foreign yoke, retired into Wales, in hopes of retaining their liberty, and carried their language along with them. From this period, the Latin tongue was gradually introduced, and, in all parts of the land, mixed with the British, which those first conquerors were never able wholly to suppress.

At length the Roman legions were called home; and then the Scots and Picts, making an irruption into the northern parts of England, king Vortigern, about the year 400, invited the Saxons to his assistance. These allies came over with several of their neighbours under the conduct of Hengist and Horfa. They, having subdued the Scots and Picts, had the Isle of Thanet assigned them at first, as a reward for their services, and afterwards the whole county of Kent, which they governed about 350 years; till, growing powerful and dissatisfied with their narrow limits, they at length took possession of all the country south of the Welch mountains, and divided it among themselves, into seven kingdoms, called the Saxon Heptarchy. Thus the British tongue, before mixed with the Latin, was almost abolished, and many of the Britons obliged again to take refuge in Wales and Cornwall, while the usurpers laid the foundation of new laws, and a new language.

England continued in this situation till about the year 800, when it was invaded by the Danes, who, after being several times repulsed, established themselves in the northern and eastern parts, where, their power increasing, they at length, after a contest of 200 years, made themselves the sole masters of England. After this, the language became tinged with the Danish; but, as their government was not of long duration, it did not make so great an alteration

ation in the Anglo-Saxon, as the next revolution, when the whole kingdom was again subdued by William Duke of Normandy, afterwards called William the Conqueror. He caused all public edicts, and other judicial matters, to be written and performed in the French language. In this manner the Normans, as a monument of their conquest, endeavoured to make their language as universal as possible, but their number, being comparatively small, their language was never properly established.

Thus the English tongue, which was anciently pure British or Welch, became a mixture of a little British, a great deal of Latin, a yet far greater part of Anglo-Saxon, some Danish, and abundance of Norman-French; but, since that time, the revival of arts and sciences has added greatly to its embellishment. These have introduced a great variety of words from the Greek, Latin, Italian, and modern French; our poets have added grace and harmony to their numbers, and our prose writers have strengthened and improved their periods, by selecting the most musical, strong, and expressive terms from every known language, as appears by the following state, said to be collected from Dr. *Johnson's Dictionary*: In which there are about 40,000 words, whereof only 15,784 are derivatives, several of which are nearly the same in various languages, and many more are formed by analogy.

Words

Words said to be derived from the

Latin	6732	Irish	6
French	4812	Runie	4
Saxon	1665	Flemish	4
Greek	1148	Earle	4
Dutch	691	Syriac	3
Italian	211	Scottish	3
German	106	Irish and Earle . .	2
Welsh	95	Turkish	2
Danish	75	Irish and Scottish	1
Spanish	56	Portuguese	1
Islandic	50	Persian	1
Swedish	34	Frisic	1
Gothic	31	Persie	1
Hebrew	16	Uncertain	1
Teutonic	15		
Arabic	13	Total	15,784

Notwithstanding its being a compound of such heterogeneous ingredients, it is now become the most copious and significant language in Europe, adapted to all subjects, and expressive of every sentiment with elegance and propriety.

*Hail Energeia ! hail my native tongue,
Concisely full, and musically strong !
Thou, with the pencil, holdst a glorious strife,
And paint'st the passions equal to the life.*

N. B. The Compiler of this Treatise, considers it as his duty to acknowledge, that he has adopted from others, whatever he found consistent with his plan.

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+ From the Gr. SYN together, and TAXIS ordering or ranking.

A COMPENDIOUS OF LETTERS. *

What is a Letter?

A mark, or character, representing a simple, articulate sound.

How many Letters are in the English Alphabet? †

Twenty-six: a b c d e f g h i j k l m n o p q r s t u v w x y z, which are divided into Vowels ‡ and Consonants. §

Which are the Vowels?

A, e, i, o, u, also y and w (in some applications of them) are called Vowels, because they mark a distinct sound without the help of any other letter.

Which are the Consonants?

B c d f g h j k l m n p q r s t v w x y z are called Consonants, because they do not mark a distinct sound, but only serve to modify the articulation of the Vowels.

How many kinds of Characters are used in the English Language?

- Three: 1. The Roman; most generally used.
2. The *Italic*; less frequently used.
3. The *Old English*; seldom used.

SOUNDS

* From the Latin word *Litera*, a Letter. Letters being the foundation of Language, those rules which industry and observation have formed with regard to their powers and properties, should be carefully attended to.

† From the first two Greek Letters ALPHA BETA.

‡ From the Latin word *Vocalis*, having sound.

§ From the Latin word *Consonans*, sounding with.

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SOUNDS * OF THE VOWELS EXEMPLIFIED.

a	lā-	lāte	gāt	mālt
e	hē	hēre	hēr	thēre
i	fī	fīne	fīn	fīeld
o	nō	nōte	nōt	prōve
u	dū-	dūke	dūck	būll
y	mȳ	tȳre	fȳn-	-tȳ

ā ē ī ō ū ȳ are long by position, when last in a syllable, or lengthened by final *e*. †

ă ě ĭ ǒ ŭ ȳ are short by position, when followed by one or more consonants in the same syllable: ȳ is short in the end of unaccented syllables.

a sounds â before *ll*, *ld*, *lk*, *lm*, *lt*, and between *w* and *r*; as *all*, *scald*, *talk*, *alms*, *malt*, *war*.

e sounds ê, or ā; as, *there*, *were*, *where*, *ere*.

i sounds î, or ē; as, *capuchine*, *machine*.

o sounds ô, or û; as, *dō*, *to*, *who*, *move*, *prove*.

u sounds û, or ô; as, *busb*, *full*, *pull*, *true*, *truth*.

There are several smaller peculiarities in the sounds of the vowels, about which Grammarians seem not to be fully agreed.

O F

* What is called the *Sound* or *Power* of letters, is the direction which they give for placing the organs of speech in certain positions; and, for emitting breath in certain manner.---The sounds of the letters, in one language, are often explained by comparing them with the like sounds in another language; which, in general, is only illustrating an unknown thing, by another which is more unknown.

† Final *e* generally lengthens the sound of the foregoing vowel; but, to this there are several exceptions.

OF DIPHTHONGS. *

What is a Diphthong, or double Vowel?

The meeting of two Vowels in one syllable.

How many kinds of Diphthongs are there?

Two: proper and improper. †

What is a proper Diphthong?

A transition from one sound to another, during the same impulse of breath; or, two vowels united, expressing a sound different from that of any single vowel; as, *voice, sound.*

What is an improper Diphthong?

Two Vowels united, emitting only one sound as, *faint, grief, reprieve.*

The English Diphthongs, proper and improper, are mostly exhibited in the following

T A B L E

* From *dis* twice, and *phthongos* sound.

† Grammarians have named the first vowel of a diphthong the *prepositive*, and the second the *subjunctive*. When both are sounded equally, or nearly so, the diphthong is said to be proper: When either the one or the other is not sounded, the diphthong is said to be improper.---Or, when two vowels, coming together in a syllable, mark a sound which cannot be expressed by any single vowel, they form a *proper diphthong*; but, when they mark a sound which can be expressed by a single vowel, they form an *improper diphthong*.

T A B L E.

- ai f. ā ; as, air, chair, ail, hail, nail, faint.
 ī ; as, certain, curtain, mountain, -ous.
 au f. â ; as, caught, taught, cause, gauze.
shorter in jaunt, flaunt.—ā in guage.
 aw f. â ; as, awe, law, claw, paw, awl, bawl.
 ay f. ā ; as, hay, bray, clay, day, say.—āy.
 ea f. ā ; as, bear, great, pear, swear, tear, near.
 ē ; as, beach, bead, beam, lean, read, heat.
 ě ; as, dead, head, read, spread, stead, tread.
 ū ; as, dearth, earth, earl, learn, heard.
*are sometimes divided ; as, cre-ate, ide-a,
 pre-able, store-age, blame-able.*
 ee f. ē ; as, bee, bleed, been, feel, keen, seen.
are sometimes divided ; as, re-enter.
 ei f. ā ; as, deign, feign, reign, rein, veil, vein.
 ē ; as, deceive, perceive, receive, seize.
 ī ; as, height, sleight, streight, freight.
*are sometimes divided ; as, de-ity, de-
 ism, re-inforce, re-imburse, re-instate.*
 eo f. ē ; as, people, yeoman, yeomanry.
 ě ; as, scoff, jeopardy, Leonard.
 ō ; as, georgics, pigeon, surgeon, sturgeon.
are divided ; as, the-orem, the-ory.
 eu f. ū ; as, Europe, feud, grandeur, neuter.
are divided ; as, re-unite, Time-us.
 ew f. ū ; as, dew, few, new, news, pew, jewel.

B

ey

Note. Consonants, not founded, are printed in a character different from the rest of the word, as caught

- cy f. ā; as, hey, eyre, grey, obey, whey, they.
ē; in key, *shorter in* honey, journey--*eye*.
- ie f. ē; as, brief, chief, grief, thief, reprieve.
ē; as, friend, friendly, friendship, -less.
ī; as, die, fie, lie, complies.—*sieve*.
are sometimes divided; as, cli-ent, di-et,
pi ety, soci-ety, propri-ety, sobri-ety.
- io f. ū; as, motion, nation, portion, explosion.
are sometimes divided; as, vi-ol, vi-olent.
- oa f. â; as, broad, abroad, groat, groats.
ō; as, boat, float, oak, oar, oath, soar.
are divided; as, co-adjutor, Co-a.
- oe f. ō; as, doe, foe, roe, floe, toe.—*shôe*.
are sometimes divided; as, dô-er,
wôo-er, Dô-eg, gô-est, pō-et.
- oi f. ōi; as, oil, boil, broil, coin, foil, join, loins.
are sometimes divided; as, co-incide,
co-incident, dô-ing, go-ing, hero-ism.
- oo f. ō; as, door, floor, Moor (*an African*).
ô; as, bloom, doom, groom, poor, food.
ū; as, blood, -y, -shed, -less, flood, -ed.
are sometimes divided; as, co-ordinate,
co-operate, co-operator, co-optation.
- eu f. â; as, bought, fought, nought, fought.
ôû; as, bough, found, gout, hour, thou, our.
ō; as, dough, though, four, course, soul.
ō; as, clough, cough, hough, trough.
ô; as, group, gourd, gout, soup, through.
ū; as, you, your, youth, youthful.
ū; as, enough, rough, scourge, touch,
and

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and in the terminations, *-ous*; as, hide-ous, bounte-ous, dute-ous, pi-ous.

ow f. *ō*; as, blow, bow, flow, grow, grown, sown.

ōū; as, now, prow, howl, owl, down, gown.

ō; as, fellow, -ship, follow, -er, -ing, -ed.

oy f. *ōi*; as, boy, coy, foy, joy, decoy, employ.

ua f. *ā*; as, guard, -ed, -ing, guardian, -ship.

ue f. *ū*; as, blue, clue, glue, duc, hue, rue, sue.

are sometimes silent; as, plāgue, vāgue,

rōgue, vōgue, synagogue, difembogue.

are sometimes divided; as, du el, fu-el.

ui f. *īi*; as, guide, guile, guileful,—buy.

ī; as, build, built, guild, guilt, -y, -less.

ū; as, bruise, cruise, fruit, juice, sluice.

are sometimes divided; as, ru-in, an-nu-

ity, gratu-ity, superflu-ity, congru-ity.

TRIPLE VOWELS.

eau f. *ō*; as, beau, beaux, bureau, &c.

ū; as, beauty, beauteous, beautiful.

ieu f. *ū*; as, lieu, adieu, (view.)

B 2

O F

Note 1. In these vocal combinations, which are the greatest difficulty of English Orthography, we find only two proper diphthongs, viz. *OI* and *OU*; the rest being a substitution of several vowels emitting only one sound.

2. *AE* and *OE*, commonly marked *Æ*, *æ*, *Œ*, *œ*, sound *e*; they are not English diphthongs, though they occur sometimes in words introduced from the Greek or Latin; as *Cæsar*, *Phœnix*, &c. generally written *Cesar*, *Phenix*, &c.

3. The combinations of *U* preceded by *Q*, and followed by one or more vowels, are not inserted in the foregoing table of double and triple vowels.

16. A COMPENDIOUS OF THE CONSONANTS.

B has one unvaried sound ; it is placed before all the vowels, and before the consonants *l* and *r* : —before *t*, and in the end of words, it is silent ; as, *debt, doubt, lamb, limb* : it sometimes lengthens the preceding vowels ; as, *climb, womb*.

C is sounded like *k* before *a, o, u, l* and *r* ; as, *cap, cost, cut, cloy, cry, concord, cucumber*.

—like *s* before *e, i, y*, and an *apostrophe* ; as, *centre, cinder, cypher, plac'd*, is often silent before *t* ; as, *indict, perfect, visuals, visual*.

D is placed before all the vowels, and before the consonants *r* and *w* ; as, *draw, dwell*.

F is changed into *v*, in many plurals ; as, *knife, knives ; staff, slaves ; life, lives ; wife, wives*.

G sounds *ig* before *a, o, u, l* and *r* ; as, *gambol, goblin, guileful, gloomy, grotto, gargle, gangrene*.

—*j* before *e, i, y*, and an *apostrophe* ; as, *gem, gin, gypsy, rag'd* ; but this rule has many exceptions.—*G* lengthens the preceding vowel, and is silent before *n* ; as, *sign, condign, gnash, gnät, gnäw*. It is often, very injudiciously, dropped in the termination *ing* ; as, *hearing, speaking, working, smelling*, whereby they are liable to be mistaken for *hercin, speak in, work in, smell in*.

H is a note of aspiration ; as, *hate, bat, hose, hurt* ; —is silent as *honest, rhetoric, Messiah*.

J *f.* like soft *g* ; as, *judge, rejoice, enjoy, jejune*. It never ends an English word.

K f. like *c* hard,—is often omitted after *c* in the end of words, as *public*, *logic*, *music*;—is silent before *n*, as, *knack*, *know*, *knuckle*, *knuckles*.

L is doubled in the end of words of one syllable; as, *fall, fill, full*; but, in words of more syllables than one, and after a double vowel, one *l* is dropped, as, *fulfil, beset, foul, fail, soil, wool*;—*l* is sounded last in the syllables *-ble, -cle, -dle, -fle, -ple, -tle*; as, *rabble, ankle, fiddle, scuffle, apple, battle, mettle, brittle, bottle*.

M has one invariable found ; as, *men, more, must.*

N has one invariable sound; as, *not, none*,—is silent in the end of words after *m*; as, *autumn, condemn, contemn, hymn, solemn*.

P has nearly the found of *b*;—is silent before *s*;
as, *psalm*, *psaltery*,—and between *m* and *t*;
as, *tempt*, *exempt*, *contempt*, *contemptible*.

Q f. like *k*, it is always followed by *u*; as, *quail*,
quench, *quill*, *quote*, *quotient*, *conquer*, *liquor*.

R l. sometimes double; as, *forage*, *forest*:—
re, at the end of words sound er; as, *acre*,
lustre, *metre*, *nitre*, *ochre*, *sepulchre*, *theatre*.

S *f*. like *z* soft, when first in a syllable, or before a consonant; as, *morsel, simple, scarcely, sportsman*. It has generally the sound of *z* between two vowels; as, *rose, those praise*, and before *y* in the end of words; as, *clumsy, daisy, drowsy*. Long *f* should never be written immediately after short *s*, nor in the end of a word.

T, when followed by *i* and another vowel, sounds *sb*; as, *nation*, *motion*, *satiate*, *satiety*;

except when it is preceded by *f* or *x*; and in derivatives from words ending in *ty*; as, *suggestion*, *commixtion*, *mighty*, *mightier*.—*t* sometimes sounds *s*; as, *bustle*, *castle*, *thistle*, *whistle*, *-er*.

V has nearly the sound of *f*. It is always followed by *e* in the end of words; as, *have*, *give*, *live*, *love*, *glove*, *grove*, *above*, *improve*, *remove*.

W is commonly reckoned a consonant in the beginning of a syllable; as, *want*, *went*, *wish*, *while*; but, after *a*, *e*, *o*, it is a vowel; as, *awful*, *few*, *now*.—*W* is silent before *r*; as, *wrath*, *wrestle*, *write*, *wrong*, *wrung*, *wry*, *crapper*.

X *f. ks*; as, *excel*, *express*, *exposition*, *sixty*,—*gs*; as, *exalt*, *examine*, *exhort*, *exile*;—*k/sb*; as, *fluxion*, *inflection*, *connexion*:—begins no English word.

Y is commonly reckoned a consonant in the beginning of words; as, *you*, *yesterday*,—a vowel in the middle and end of words; as, *hymn*, *thyme*, *my*, *thy*,—is changed into *i* before the terminations *-ed*, *-est*, *-eth*, *-er*, *-ful*, &c. as, *carry*, *carried*, *carriest*, *carrieth*, *duty*, *dutiful*.

Z has nearly the sound of *ds*; as, *zeal*, *azure*.

Ch *f. t/sb*, in words purely English; as, *church*.

—*sb* after *l*, *n*, *t*; and in words derived from the French; as, *Welch*, *bench*, *inch*, *snatch*, *chaise*.

—*f, k* in words derived from the Greek and Latin; and most of the proper names in the Bible; as, *choler*, *chord*, *chorus*, *chymist*, *scheme*, *Christian*, *Chaldea*, *Chorazin*, *Baruch*, *Malachi*.

—*h* in many proper names, in Scotland; as, *Loch*, *Lochaber*, *Auchterarder*, *Badenoch*.

Gh *f*

Gh f. sometimes *ff*; as, *cough, laugh, trough, enough*,—are often silent, as, *thōugh, thrōugh, high, figh, mīght, līght*,—sound *g* hard in *ghastly, ghost, ghostliness*,—*th* in *drought*.

Ph f. *f*; as, *phantom, phial, Philosophy, Physics*.

Th f. hard; as, *think, bath, breath, sheath, stealth*.
—soft; as, *then, bathe, breathe, sheathe, though*. *

OF SYLLABLES.

What is a syllable?

A perfect vocal sound; and it may consist of either a single, or a double vowel; or either of these preceded or followed by one or more consonants; as, *a, o, to, of, but, strength, beau-ti-ful, ab-ste-mi-ous-ly*:—but there can be no syllable without a vowel in it.

How many kinds of syllables are there?

Two: long and short; as, *fāme, thēre, plāy, pāir, hēar*;—*hăt, thăt, hěad, děad, sŭbŭrbs*.

O F

* *Note.* From the preceding view of the letters, it appears, that different vowels often mark the same sound; as, *are, air, bear, heir, obey, guard, nation*:—*heat, feel, chief, people, quay*:—*four, grow, beau*:—*beauty, duty, neuter, youthful, due, cruise, adieu, &c.* and that different sounds are often marked by the same vowel; as, *people, georgics, surgeon*:—*fought, found, four, cough, gourd, touch*:—*guide, bulld, bruise*:—*great, beam, tread, heard, &c.* and, that some letters are wholly omitted in the pronunciation; as, *doubt, debt, beauty, know, vogue, solemn, psalm, psaltry, hymn, walk, demesnes, tempt, wrath, schism, John, Thomas, Rhine, &c.*

A COMPENDIOUS OF WORDS.

What is a word?

One or more syllables implying some thought, or operation of the mind, and is either simple or compound; primitive or derivative.

What is a simple, or primitive word?

That which is neither derived nor compounded; which can neither be traced to its root, nor resolved into its parts; as, hand, foot, pen, ink, —man, boy, sweet, bitter, love, hate, &c.

What is a compound word?

That which is made up of two, or three simple words; as, hand-maid, foot-man, pen-case, ink-stand, ale-house-keeper, Bridge-gate-street, &c.

*What is a derivative word? **

That which comes from some other word; as, manly, boyish, sweetness, bitterly, loving, hatefulness, watchfulness, justification, &c.

How are words divided into syllables?

BY THE FOLLOWING RULES.

I. A consonant, between two vowels, is joined to the foregoing or following vowel, according as the sound requires; as, *ev-i-dent*, *en-er-gy*, *mis-e-ry*; —*de-la-sion*, *tri-bu-nal*, *vo-ca-tion*.

2. Consonants,

* Words are sometimes distinguished according to the number of their syllables; thus, a word of one syllable is called a *monosyllable*, a word of two syllables, a *disyllable*—of three, a *trisyllable*, and all words, of more than three syllables, are called *polysyllables*.

2. Consonants, in the middle of a word, must be divided wherever their separation comes nearest the true sound; as, man-ner, lob-ster, lock-ram, watch-ful, ag-gran-dize-ment.
3. Two vowels, both distinctly sounded, must be divided; as, co-equal, di-al, gru-el, re-inforce.
4. Grammatical terminations must be separated; as, walk-est, turn-ed, stand-ing, wait, -er, -ing.
5. The terminations -cial -tial, -cious -tious, -cion -sion -tion, -cheon; sounded shal, shus, shun, shin, ought not to be divided, as they mark but one distinct sound.

Or, to divide a word into syllables;

Observe this General Rule.

“Put as many letters to one syllable as make
“a distinct sound, in pronouncing that word.”

OF QUANTITY AND ACCENT.

What is meant by quantity?

The proper measure of syllables, determining them to be long or short.

What is meant by accent?

A peculiar stress of the voice, distinguishing one syllable of the word from the rest; as, prosperous, abundance, correspond. * *Is*

* Some words, spelt alike, have both their sound and meaning changed by varying the accent; as,

conduct, behaviour

conduct, to guard

incense, perfume

incense, to provoke

object, of charity

object, to gainsay

transport, of joy

transport, to carry, &c.

Some words require two or three accents; as, edification, examination; indivisibility, incomprehensibility, &c.

Is there any difference between quantity and accent?

Yes: accent is only an elevation of the voice on a certain syllable of a word: quantity runs through all the syllables of a word, and even monosyllables, and determines their length, or shortness.

Are there any rules for placing the accent on words?

Yes: but, being either very imperfect, or liable to many exceptions, they are omitted here; the best Instructor, in this particular, being a dictionary, in which the words are properly accented.

RULES OF QUANTITY.

1. A long syllable takes about double the time, in pronouncing, that a short one does, as, hāte, hāt, hēre, hēr; nōte, nōt; tūnc, tūn. *
2. A syllable long by position, that is, having a long vowel or diphthong in it, is raised, but not lengthened by the accent; as, shāmeſul, feigned, raised, tender, watchful, dūly.
3. A syllable short by position, that is, having a short vowel or diphthong in it, is sharpened but not lengthened by the accent; as, flatter, battle, better, mettle, healthy, wealthy.

O F

* "Two short syllables are invariably equal to the time of a long one:---But every language has syllables that may be pronounced long or short at pleasure;---the English language, above all others, abounds in syllables of that kind."

Elem. of Crit.

OF SENTENCES.

What is a sentence?

A combination of words, so arranged as to express a complete thought; as, Attention is requisite in every study.

OF EMPHASIS AND CADENCE.

What is meant by emphasis and cadence?

A proper modulation of the voice in reading; thus, emphasis raises the voice, and cadence lowers it, on certain words of a sentence.

What is the difference between accent and emphasis?

Accent distinguishes words from each other, without regard to their agreement or disagreement: emphasis points out the rank which they hold in the mind.—Accent addresses itself to the ear only: emphasis through the ear, to the understanding. *

How

* To illustrate this, take the following sentence:—
Will you lend me that ink-stand?

Will you, &c. No, I will not lend it.

Will you, &c. No, it is not mine, to lend.

Will you lend, &c. No, nor sell it.

Will you lend me, &c. No, not you, nor any one else.

Will you lend me that, &c. No, not this one.

Will you lend me that ink-stand? No, but you may have the sand-box?

Hence it is evident, That the true meaning of a sentence cannot be conveyed, unless the emphasis be properly placed;—and, that whatever word shews the chief sign of the sentence is *emphatical*.

How may the proper management of voice be acquired?

By frequently practising, and carefully attending to those who read well. *

OF PUNCTUATION.

What is punctuation?

The art of dividing a discourse into periods, and those periods into their constituent parts, for directing the reader to keep time, and read with propriety. †

How many points are there?

There are chiefly four, denoting the time or length of a pause, viz.

Comma				
Semicolon	.	} thus marked }	,	
Colon	:		;	
Period, or full stop	.		:	
			.	

* No person can be said to read well, till he read with the same natural ease, that he expresses the thoughts which arise in his own mind; wherefore, before a person can read distinctly, he ought thoroughly to understand all that he says, and to interest himself in the subject so far as to raise, in himself, those feelings which he desires to excite in others: for, as the poet says,

My grief with yours, a just proportion bears;
To make me weep, you must be first in tears.

† The pauses should be determined by the wants of respiration and the laws of taste; but no rules, of prevailing authority, have yet been established for that purpose; although the invention be founded upon rational and determinate principles. Those, however, who have a clear conception of what is written, will easily perceive where the points should be placed:---and, those, who have observed good speakers, will readily perceive what tones should be used previous to each point.

The comma is equal to the time of a short syllable, the semicolon two, the colon three, and the period four. *

There are other three points which require a different modulation of the voice:—An interrogation [?] when a question is asked; as, Whence? and what art thou?—An admiration [!] when a sudden wondering is expressed; as, O virtue! O my country!—A parenthesis () when a phrase, or sentence is inserted within another sentence, the better to illustrate it; but which may be left out and the sentence remain entire; as, For this present I would not (so with love I might intreat you) be any further mov'd.

What other marks are used?

There are several others, such as;

1. Accent (' or `) over a vowel, or after a syllable, shews where the stress of the voice lies, in pronouncing words.

2. Apostrophe (') shews that some letter, or letters are left out, for quicker pronunciation; as, I'll for I will, wou'd't for wouldest, sha'n't for shall not, ne'er for never.

3. Breve (^) over a vowel, denotes that it sounds short; as, cǎn, bĕnd, fĭn, nŏt, bŭt.

4. Hyphen (-) at the end of a line, denotes that the syllables of a word are parted, and that

C


the

* The exact distinction between the semicolon and the colon, seems to be but little regarded, nor is it very material.

the remainder of it is at the beginning of the next line. It is also used in compound words; as, Ale-house; Inn-keeper, North-Britain, Attorney-General, &c. When placed over a vowel, it denotes the long sound; as, fāme, hēre, mīne, tōne, tūne.

5. Caret (^) when placed under a line, in writing, denotes that something omitted is to be
unto mine office,

taken in there; as, Me he restored ^ and him he hanged.—When placed over a vowel, it is called a circumflex accent, and marks a particular long sound; as, hāll, thêre, shiēld, prôve, fāll.

6. Index () signifies that the passage, against which it is placed, is very remarkable.

7. Asterism (*) points out some remark in the margin, or at the foot of the page. Several of them mark something defective.

8. Obelisk (†) or thus (‡) is used to refer the reader to the margin. In dictionaries it commonly shews a word to be obsolete.

9. Paragraph (¶) comprehends several sentences under one head or subject.

10. Brackets [] include words or sentences of the same signification with those they are joined to, and which may be used in their stead.

11. Quotation (“ ”) or (‘ ’) and at the end (”) or (’) shews that the passage so marked is quoted out of an author, in his own words.

12. Section (§) is used in subdividing chapters, or books, into smaller parts, or portions.

13. Parallels (||), letters or figures, thus { a },
(1),

(1), or (*), refer to some note on the margin, or at the foot of the page.

OF CAPITAL LETTERS.

What words should begin with a Capital?

It is proper to begin with a Capital,

1. The first word of every book, chapter, letter, note, or any other piece of writing.

2. The first word after a period;—and, after an interrogation, or admiration, when the two sentences are independent of each other: but, when the construction of the latter sentence depends on the former, all, except the first, may begin with a small letter.

3. All the appellations of the Deity; as, God, Lord, Father, Jehovah, Almighty, Messiah, Son, Saviour, Redeemer, Spirit, Divine Being, &c.

4. Titles of honour, in direct addresses; as, your Highness, your Grace, your Lordship,—my Lord, my Lady, Sir, Madam.

5. Proper names of persons, places, streets, mountains, rivers, ships, months, days; as, John, Glasgow, Gallowgate, the Alps, the Clyde, the Centaur, April, Tuesday. *

6. Adjectives derived from proper names of places; as, Grecian, Roman, Scotch, English, French, Spanish, Italian, German, American.

C 2

7.

* It was formerly usual, both in writing and printing, to begin every noun with a capital; but this custom, which was neither useful nor ornamental, is now laid aside.

7. Titles of books; as, Milton's *Paradise lost*, Thomson's *Seasons*, Butler's *Hudibras*.

8. Every sentence introduced as spoken by another; as, And God said, Let there be light, and there was light.

9. The first word of a quotation, introduced in a direct form, thus, Pythagoras says, "Reverence thyself." But when brought in obliquely, or after a comma, a capital, is unnecessary; as, Plato observes, "that God geometrizes."

10. Words having a considerable stress of the Author's meaning; as, the Reformation, the Restoration, the Revolution, the Constitution.

11. The Pronoun I, and the Interjection O; as, I speak. Hear O heavens!

12. Every line or verse in Poetry.

13. Sometimes a whole word or sentence is put in capitals; as, JEHOVAH; THE LORD OUR RIGHTEOUSNESS;—But capitals should never be written in the middle, or at the end of words, among small letters; as, letTer, worD.—except in Anagrams. *

FIGURES

* An ANAGRAM is one word changed into another, by transposing the letters of which it is composed; as,

If you transpose what ladies wear, VEIL.

'Twill plainly shew what harlots are; VILE.

Change it again, and it will shew

What all mankind desire to do; LIVE.

Again, if you transpose the same,

You'll see an ancient Hebrew name. LEVI.

This kind of wit, together with the *Chronogram*, *Acrostic*, and several other *low conceits*, is mostly gone into disuse.

See SPECTATOR, No. 60.

ENGLISH GRAMMAR. 29

FIGURES and NUMERAL LETTERS. *

1	I	11	XI	30	XXX
2	II	12	XII	40	XL
3	III	13	XIII	50	L
4	IV	14	XIV	60	LX
5	V	15	XV	70	LXX
6	VI	16	XVI	80	LXXX
7	VII	17	XVII	90	XC
8	VIII	18	XVIII	100	C
9	IX	19	XIX	500	D or I↗
10	X	20	XX	1000	M or C↗

ABBREVIATIONS. †

What is an abbreviation?

One or more letters of a word put to denote the whole word; as,

A. B. or B. A. Batchelor of Arts.

A. M. or M. A. Master of Arts.

A. M. *also*, in the Year of the World.

C 3

A. M.

* A less numeral letter, before a greater, must be taken from it; as, IV, 4; IX, 9; XL, 40, XC, 90, &c. a less, after a greater, must be added; as, VI, 6; XI, 11; LX, 60; CX, 110; &c.---A numeral less than 1000, with a line drawn over it, signifies so many thousands; as, V, 5000; LX, 60,000; M, 1000,000, &c.

† The great variety of abbreviations and contractions formerly used, such as E. g. Exempli gratia, as for example; i. e. id est, that is; viz. to wit, yn, then; yt, that, &c. &c. are now generally rejected. Contractions used in books of arts and sciences, are explained by those who introduce them.

- A. M. *also*, Before Noon.
 P. M. After Noon.
 A. D. in the Year of our Lord.
 B. D. Batchelor in Divinity.
 D. D. Doctor in Divinity.
 S. T. P. Professor of Divinity.
 V. D. M. Minister of the Word of God.
 M. D. Doctor of Medicine.
 LL. D. Doctor of Laws.
 J. U. D. Doctor of Laws.
 F. R. S. Fellow of the Royal Society.
 F. S. A. Fellow of the Society of Antiquarians,

With many others, "by far too venerable for vernacular appearance, and infinitely too profound for mere *Mothertonguemongers*;" which show that "LATIN was the language of science, before her daughters came of age."

OF POETRY, OR VERSIFICATION.

What is versification?

The arrangement of a certain number of syllables in a line, according to certain measures called feet, which, whether in Rhyme * or Blank verse, † are named according to their order and time; thus,

Pyrrhic	˘ ˘	<i>two short</i>	as, mīrrör.
Iamb.	˘ -	<i>short and long</i>	ēmplōy.
			Trochee

* Rhyme is the termination of two or more lines with the same strong vowel, but different consonants.

† Blank verse is a harmonious disposition of certain syllables into Poetic feet, without regard to similar endings.

ENGLISH GRAMMAR. 31

Trochee	- ' -	long and short	jōyful.
Spondee	- -	two long	sometīmes.
Anapest.	' ' -	two short and one long	ündertāke.
Daetylus	- ' -	one long and two short	aūdīblē.

Every one of these names is an example of its own kind of feet, by one or other of which, either pure or mixed, all the different kinds of English verse may be scanned. *

IAMBIC MEASURE is the most general in English Poetry; it may consist of any number of feet not exceeding six, or at most seven; as,

With rā | vīsh'd ēars,
Thē mōn | ārch hēars,
Assūmes | thē gōd,
Affēcts | tō nōd,

And scēms | tō shāke | thē sphēres.

Nō mōre | bȳ vā | rȳ'd pās | sions bēat,

O gēnt | ly gūide | mȳ pīl | grīm fēet

Tō fīnd | thȳ hēr | mīt cēll;

Whēre, in | sōme pūre | ānd ē | quāl skȳ,

Bēneāth | thȳ sōft | īndūl | gēnt eye,

Thē mō | dēst vīr | tūes dwēll.

Hē fēes | prōud grān | dēur's mē | teōr-rāy,

And fēals | thē nā | tions' āw | fūl dōom;

Hē yīelds | tō jōy | thē fēs | tīve dāy,

Thēn swēeps | thē lēngth | nīng shāde, | ānd mārks | thēm
fōr | thē tōmb.

Can musīc soothe the deafen'd ear?

Will hope's gay stream repel the tide?

Will pray'r recal the distant year?

Or pity touch the heart of pride?

* Pointing out the poetic feet, by ascertaining the long and short syllables in a verse, is called SCANNING it.

Iambic measure is often diversified with a Trochee, a Spondee, or a Pyrrhic foot. The most common variation is a Trochee in the beginning of the line, or after a pause ; as,

Pride still | is aim | ing at | the blest | abodes,
Men would | be an | gels, an | gels would | be gods.
Man is | the no | ble growth | our realms | supply,
And souls | are rip | en'd in | our nor | thern sky.

A Spondee is sometimes introduced, in this measure, by the emphasis falling on a syllable which should be regularly short, and is mostly preceded or followed by a Pyrrhic, which varies the harmony without altering the time ; as,
Know then | this truth | (enough | for man | to know)
Virtue | alone | is hap | piness | below.

Then from | his clos | ing eyes | thy form shall part,
And the | last pang | shall tear | thee from | his heart;
Life's i | dle bus | ness at | one gasp | be o'er,
The muse | forgöt, | and thou | belov'd | no more.

TROCHAIC MEASURE may consist of one, two, or three feet, the lines being concluded with a strong syllable ; as,

On thy | hand
Lest me | stand,
So shall | I,

Lōst | Pōet, | touch the | sky.

Vital | spark of | heav'nly | flame,
Quit, O | quit this | mortal | frame ;
Trembling | hoping | ling'ring | flying *
O the | pain, the | bliss of | dying ;
Cease fond | nature | cease thy | strife,
And | let me | languish | into | life.

* A different feeble vowel, following a strong one in the end of a line, does not violate the rhyme.

Bid the warbling nine retire,
Venus, string thy servant's lyre;
Love shall be my endless theme,
Pleasure shall triumph o'er fame.

Trochaic verse becomes Iambic, by setting off the odd syllable at the beginning of the line; thus,

Viktāl spärk | öf hēav'n'ly flāme, &c.

ANAPESTIC MEASURE may consist of two, three or four feet, the first foot being often an Iamb.; as,

Thūs sōng | cōuld prēvail
O'er death | and o'er hell.

Yēt mý rēd | shall rēsound | thrō' thē grōve,
With thē sāmē | sād cōmplāint | yt bēgūn;
Hōw shē smil'd, | and I cōuld | nōt büt love;
Wās fāith|lēss, and I | am ūndōne.

It wās thēn | by thē cāve | öf ā moūn'tain rēclīn'd,
A hēr|mīt hīs nīght|ly cōmplāint | thūs bēgān;
Thō' mōurn | fül hīs nūm bērs, hīs sōul | wās rēfīgn'd:
Hē thought | ās ā sāge, | büt hē fēlt | ās ā mān.

It was thus by the glare of false science betray'd,
That leads, to bewilder; and dazzles, to blind;
My thoughts wont to roam, from shade onward to shade,
Destruction before, me and sorrow behind.

DACTYLIC MEASURE may consist of one, two, or three Dactyls, introduced by a feeble syllable, and terminated by a strong one; as,

A cōblēr thēre wās and hē, līv'd yn ā stāl,
Whīch sēr'v'd hīm fōr | kitchēn fōr | pārlōur and hāl;
Nō cōin yn hīs pōckēt, nō cāre yn hīs pāte;
Nō āmbītiōn hē hād, and nō dūns āt hīs gāte.

Dactylic

Dactylic measure becomes Anapestic, by setting off an Iambic foot in the beginning of the line; * as,

A cōb|ler there wās, | and hē liv'd | in ā stall, &c.

DIRECTIONS FOR READING.

1. Acquire a perfect knowledge of the sounds of the letters, and the quantity of syllables.
2. Do not guess at the pronunciation of a word; but go over the syllables, one by one, then pronounce it clearly and distinctly.
3. Let the tone of voice, in reading, be exactly the same as in speaking.
4. Read so loud as to be distinctly heard, but not louder.
5. Observe well the pauses, and accents, and never stop but where the sense will admit.
6. Humour your voice a little, according as the subject may require.
7. Do not read too fast, lest you get a habit of
stammering

* Thus, all verses, of two syllable-feet, may be either taken for Iambic, or Trochaic; and all three-syllable feet, for Anapestic, or Dactylic; the harmony of English Verse, depending, on the return of *emphatic* and *non-emphatic* syllables, rather than on the metrical feet. For, syllables which are by derivation, nature, or position long, are often put for short ones; and syllables short by position, substituted in place of long ones; accent and quantity being used indiscriminately, and strength allowed to supply the place of length.

stammering, adding or omitting words; and, if possible, let your understanding keep pace with your tongue.

*Read slow, and all the other graces
Will follow, in their proper places.*

8. Distinguish the more significant words in each sentence, by a natural, forcible, and varied Emphasis.
9. Accompany the emotions and passions which your words express, by correspondent tones, looks, and gestures.
10. In reading Verse, pronounce every word just as if it were prose, observing the pauses, and accents; and if it be not harmonious, the poet, and not the reader, is to blame.

In Rhyme, when the end of a line will not admit of a comma, as,

*To his temptations lewdly she inclin'd
Her soul, and for an apple damn'd mankind,*

raise your voice a little, and make a short pause, to give notice that the line is ended; that is giving the poet as much assistance as the reader can afford without wronging himself.

T H E

* * * Whether we receive our ideas from the ear, as in CONVERSATION, from the memory, as in RECITING, or from the eye, as in READING, we should be careful to express them nearly in the same manner, and with that pleasing variety which nature directs. But when we acquire unnatural tones, by imitating others, we generally fall into affectation, which is always disgusting.

THE
PARTS OF SPEECH;

OR,
DIFFERENT KINDS OF WORDS.

HOW many kinds of words, or parts of speech, are in the English Language?

Nine: 1. the Article, 2. the Noun, 3. the Adjective, 4. the Pronoun, 5. the Verb, 6. the Adverb, 7. the Preposition, 8. the Conjunction, 9. the Interjection.

I. THE ARTICLE.*

What is an article?

A part of speech set before common names, to limit their vague signification; as, man, *a* man, *the* man; day, *a* day, *the* day.

How many articles are there?

Two: *a* or *an* called the indefinite article; and *the*, called the definite article; as, *an* age, *the* age; *a* year, *the* year; *an* hour, *the* hour. †

II.

* From the Latin word *Articulus*, a little joint.

† *A* or *an* denotes individuals as unknown. *A* is placed before words beginning with a consonant; as, *a* king, *a* queen; *an*, before words beginning with a vowel, or *b* mute; as, *an* emperor, *an* empress, *an* heir, *an* heiress; and signifies *one*; as, *one* king, &c. without determining what particular one is meant. It is only prefixed to nouns of the singular number. *The* denotes individuals as known. It points out some particular one; as, *the* king of Britain, *the* empress of Russia, &c. It is prefixed to nouns either singular or plural.

II. THE NOUN. *

What is a noun, or substantive?

The name of every thing—that is the object of our several senses, reflection or understanding, —and is either proper or common.

What is a proper name?

The name of an individual; as, London, James, Thames, January, Wednesday, &c.

What is a common name?

The name of one or more classes of individuals; as, animal, vegetable, man, beast, city, river, tree, flower, earth, stone, clay, sand, month, day, joy, grief, love, fear, † &c.

How many accidents belong to nouns?

Three: number, gender, and case.

D

O F

* From the Latin word *Nomen*, a name.

† The diversity of objects being so great as to render it impossible to give a name of every individual, it has been found expedient to arrange them under certain classes, the names of which are more easily acquired; so that, referring unknown objects to their proper classes, we, not only supply the seeming want of proper names, but give a precision and permanence to language, without which it could not possibly be either learned or understood,---or applied to the purposes of reasoning or science: common names are, therefore, the most essential part of language.

Names may be divided into three sorts, viz. 1. Natural; as, animal, vegetable, man, tree, &c. which are immediately formed by the Author of Nature. 2. Artificial; as, house, ship, watch, &c. which are formed by the art of man. 3. Abstract; as, flight, whiteness, hardness, length, breadth, depth, &c. which are abstracted from their necessary subjects, by the more refined powers of imagination.

OF NUMBER.

What is meant by number?

The distinction of one from more. *

How many numbers are there?

Two: the singular, signifying one; and the plural, more than one; as, pen, pens; tree, trees; leaf, leaves; child, children; brother, brethren.

How is the plural number formed?

1. By adding *s* to the singular; as, boy, boys; girl, girls; town, towns; village, villages.

2. Nouns ending in *ch*, *sh*, *ss*, and *x*, take *es* in the plural; as, church, churches; blush, blushes; mess, messes; box, boxes; crutch, crutches.

3. Nouns ending in *f* or *fe*, are often changed into *ves*; as, calf, calves; knife, knives; wolf, wolves; self, selves:—others follow Rule 1. as, chief, chiefs; grief, griefs; dwarf, dwarfs.

4. Nouns ending in *y*, preceded by a consonant, take *ies* in the plural; as, berry, berries; cherry, cherries; mercy, mercies; but, when *y* is preceded by a vowel, the plural is formed by Rule 1. as, joy, joys; delay, delays; essay, essays.

5. Nouns ending in *is* make *es* in the plural; as, axis, axes; thesis, theses; emphasis, emphases; parenthesis, parentheses.

6. Some are alike in both numbers; as, fern, hofe, deer, sheep; in which the singular is distinct-

* Nouns, being the names of substances, must be adapted to shew whether we speak of one object, or of more than one.

tinguished by the article; thus, a fern, a hofe, a deer, a fheep.

7. Some nouns, from the nature of the things which they exprefs, have only the fingular; as, gold, filver, wheat, barley, rice, pride, floth.

8. Some, which art or nature has formed double, have only the plural; as, bowels, lungs, tongs, fciffars, bellows, afhes, wages, news.

9. Some nouns, introduced from other languages, retain their original plural; as, cherub, cherubim; radius, radii; beau, beaux.

10. Some are irregular; as, man, men; woman, women; ox, oxen; foot, feet; goofe, geefe; die, dice; penny, pence; and many others.

11. Proper names want the plural; except when a race, or family, is meant; as, the Campbells, the Howards, in which cafe the proper name becomes a common one.

OF GENDER. *

What is meant by gender?

The diftinction of nouns, according to their fex, or want of fex.

How many genders are there?

Three: the mafculine † denoting the male fex; the feminine, ‡ the female fex; and the neuter, § denoting inanimate objects, and thofe whole fex is not known.

D 2

The

* From *Genus* a fex or kind.

† From *Mas*, the male kind. ‡ From *Femina*, a woman.

§ *Neuter*, Latin, neither. In the English Language,

The different **SEXES** are sometimes distinguished by different words.

<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>
hatchelor	maid, virg.	king	queen
boy	girl	lad	lass
boar	sow	lord	lady
brother	sister	man	woman
bridegroom	bride	moor	morisco
buck	doe	milter	spawner
bull	cow	nephew	niece
bullock	heifer	rake	jilt
cock	hen	ram	ewe
drake	duck	son	daughter
duke	duchess	sloven	slut
earl	countess	sultan	sultana
father	mother	stag	hind
gander	goose	steer	heifer
hero	heroine	uncle	aunt
horse	mare	widower	widow
husband	wife	wizard	witch

Some

every *male* animal, and none else, is in the *masculine* gender; every *female*, and none else, in the *feminine*; and every animal, *whose sex is not known*, as well as every *inanimate object*, in the neuter; except when inanimate objects are personified; as, *Death* is common to all, *he* spares neither rich nor poor.---The *Earth* is the mother of man; *she* brings forth his food.---

"The chastity of the English Language, which, in common usage, distinguishes by genders, no words but what signify beings male and female, gives thus a fine opportunity for the *prosopopœia* [personification]; a beauty unknown in other languages, where every word is masculine or feminine."---LORD KAIMS' *Elem. of Crit.*

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Some are distinguished by their feminine ending in *ess*.

<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>
abbot	abbess	master	mistress
actor	actress	patron	patroness
baron	baroness	priest	priestess
count	countess	prince	princess
elector	electress	poet	poetess
emperor	empress	prophet	prophetess
governor	governess	finger	songstress
heir	heiress	forcerer	forcersess
host	hostess	traitor	traitress
jew	jewess	tutor	tutress
lion	lioness	victor	victress
marquis	marchioness	viscount	viscountess

Some nouns ending in *or*, in the masculine, have *is* in the feminine ; as,

<i>Masc.</i>	<i>Fem.</i>
administrator	administratrix
doctor	doctrix
executor	executrix
heritor	heritrix
testator	testatrix

OF CASES. *

What is meant by cases ?

The different alterations or modifications which.

D 3

* So called from *cado* to fall, because they naturally fall or flow from the Nominative, which is therefore named the straight case, as the rest are called oblique.

which may happen to a noun by termination or preposition. *

How many cases are there?

Six: the Nominative, Genitive, Dative, Accusative, Vocative, and Ablative.

What does the nominative case denote?

The *nominative* denotes the name of any person or thing; as, man, a man, the man.

What does the genitive case denote?

The *genitive* denotes property or possession; as, man's † life, or the life of man; Diana's chastity, or the chastity of Diana.

What

* Some languages vary the terminations, or endings of their nouns, to point out their different connections, &c. Others allow the noun to remain the same, expressing its relation to, and connection with other words by the help of prepositions. English nouns, the Genitive excepted, have no different terminations, but their different connections are expressed by prepositions, answering the same purpose which different terminations do in other languages: therefore, it is of small importance whether we admit of two cases, formed by terminations, or six, formed by prepositions: only by enumerating the six cases, we point out the relation between nouns and their correspondent prepositions, and preserve, in some measure, the analogy between the English and the Latin Languages, that those who have learned the one may not be perplexed with a new set of terms in learning the other.

† This termination appears to be derived from our Saxon ancestors, who formed many of their genitives by affixing *es* to the nominative case; as, James, Jameses; Smith, Smithes; instead of which *e* we now use the apostrophe; as, James's, Smith's, &c.

What does the dative case denote?

The *dative* denotes giving, or doing something to a person or thing; and is known by having the preposition *to* or *for* prefixed; as, I sent the goods *to* Leith, where they were shipped *for* Holland.

What does the accusative case denote?

The *accusative* is the subject, or object, on which the action implied in an active verb, terminates; as, I love John, I make a pen.

What does the vocative case denote?

The *vocative* calls upon a person, or thing; as, O foolish man! O earth! earth!

What does the ablative case denote?

The *ablative* indicates the cause and manner of an action, or the instrument with which it is done; and is known by the prepositions *with*, *in*, *by*, *from*, *thro'*; as, He writes *with* a pen. They live *in* the country. He passed *by* the door. She came *from* France. It was carried *thro'* the city.

How are nouns declined?

In the following manner.

<i>Singular.</i>		<i>Plural.</i>	
Nom.	a book	Nom.	books
Gen.	a book's, or of a book	Gen.	books', or of books
Dat.	to or for a book	Dat.	to or for books
Acc.	a book	Acc.	books
Voc.	O book	Voc.	O books
Abl.	with, in, by, from, thro' a book.	Abl.	with—books.

RULES.

A COMPENDIOUS RULES OF SYNTAX. R U L E I.

When two nouns come together, implying possession, the latter governs * the former with ('s) † added to it, in the genitive; as,

This is *John's* book. A *beggar's* song is more chearful than a *thief's*. *Man's* fall is *man's* misfortune. Have you read *Pope's* Homer? Four kings contended for that *king's* crown. Can you put these needles thro' this *needle's* eye? Here are *John, James* and *Robert's* shares.

Then shall *man's* pride and dulness comprehend
His *actions's*, *passions's*, *being's* use and end.

III. THE ADJECTIVE. †

What is an adjective?

A word expressing the quality or property of

* One word is said to govern another, when it causes it to be in a certain case.

† The genitive of nouns ending in *s*, is frequently denoted by adding only the apostrophe; as, *Cyrus's* travels, the *Printers's* Grammar, the *Ladies's* Memorandum Book; for the travels of *Cyrus*, the Grammar of the *Printers*, the Memorandum Book of the *Ladies*.

‡ From *ad* to, and *jacio* to cast, or throw: the adjective being prefixed or affixed to nouns, to denote their qualities or properties; thus, good, bad, wise, foolish, rich, poor, virtuous, vicious, tall, short, great, little, bountiful, niggardly industrious, slothful, honest, sober, &c. are adjectives, expressing the qualities or properties of the noun *man*; as, a good man, a bad man, &c. So yellow, fine, hard, pure, precious, scarce, &c. are qualities or properties of the noun *gold*. Hence adjectives, depend on, and are inherent in substantives, but can make no sense by themselves.

a noun; as, good, bad, wise, foolish, rich, poor.

How may an adjective be distinguished from any other part of speech?

By affixing the word *thing* to it, with which it will make sense; as, a good thing, a bad thing, a hard thing, a soft thing.

Are adjectives ever varied on account of number, gender or case?

No: but they admit of degrees of comparison.

How many degrees of comparison are there?

Three: the positive, the comparative, and the superlative.

What does the positive degree express?

The simple quality or property itself, without comparing it with any other; as, my book is neat.

What does the comparative degree express?

It enlarges or decreases the quality of the thing, a degree from the positive; as, your book is neater than mine.

What does the superlative degree express?

It increases the sense of the positive to the highest, or diminishes it to the lowest degree possible; as, his book is neatest. *

How

* Sometimes the superlative degree loses its relative quality, and denotes only a very great excess or defect; as, a most beautiful woman, a most learned man,---that is, not the most beautiful woman, or learned man, that ever existed, but persons possessing these qualities in an eminent degree.

NOTE I. When more than three objects are compar-

How is the comparative degree formed?

By adding *er* to the positive, when it ends with a consonant, and *r* only when it ends with *e*: or, by prefixing the adverb *more* to it; as, sweet, sweeter, or more sweet; wise, wiser, &c.

How is the superlative degree formed?

By adding *st* or *est* to the positive, or by prefixing *most* to it; as, sweet, sweetest, or most sweet; wise, &c. or, by prefixing *very*, exceedingly, infinitely, extremely to it; as, very sweet.

EXAMPLES.

<i>Pos.</i>	<i>Comp.</i>	<i>Superl.</i>
Fine, finer, or more fine,	finest, or most fine.	
— — — — —	—er, or more —	—est, or most —

R U L E II.

The adverbs *more* and *most* should not be prefixed to adjectives compared by *er* or *est*; nor should

ed, the comparative degree is repeated as often as there is occasion; thus,

<i>Pos.</i>	<i>Comp.</i>	<i>Superl.</i>
fine, finer, finer, finer, finer, &c.		finest.

2. When only two objects are compared, the positive and comparative, not the superlative, are used; as, A certain man had two sons, and the *younger* of them said, &c.

3. Adjectives expressing any quality equally, in two or more objects, do not admit of comparison; as, full, empty, round, square, double, triple, daily, yearly, &c. &c.

4. Some adjectives are irregular; as,

<i>Pos.</i>	<i>Comp.</i>	<i>Superl.</i>	<i>Pos.</i>	<i>Comp.</i>	<i>Superl.</i>
good	better	best	little	less	least
ill, bad	worse	worst	near	nearer	next

should *er* or *est* be added when *more* or *most* give a more agreeable sound ; as,

London is *larger* than Paris. John is *more prudent* than Robert. Religion is the *most chearful* thing in the world, and forbids nothing but what corrupts the purity of our minds.

A judge is just, a chancellor juster still,
A gown-man learn'd, a bishop—what you will:
Wise if a minister, but if a king,
More wise, more just, more learn'd—more every thing.

What is the difference betwixt one, two, three, &c. and first, second, third, &c. ?

One denotes simply the number *one*, but *first* has respect to more ; and *two* means the number *two* completely, whereas *second* means only the last of two, and so of all the rest.

Ordinal adjectives are often improperly used ; thus, in the thirtieth and fifth year of his majesty's reign, *for*, in the thirty-fifth year, &c.

IV. THE PRONOUN. *

What is a pronoun ?

A word substituted in place of a noun, to prevent the too frequent repetition thereof.

How may nouns and pronouns be distinguished from the other parts of speech ?

Every word which makes sense, with the words

I

* From *pro* for, and *nomen* a name; it being introduced to remove the tediousness and indecorum which would arise from the frequent use of names.

I speak of prefixed to it, is either a noun or a pronoun; as, I speak of *riches*. I speak of *them*.

How many accidents belong to the pronoun?

The pronoun, being a proxy for the noun, has all the attributes, qualities and relations of its principal, viz. number, gender and case; together with the distinction of *persons*. *

How many persons are in discourse?

There are three persons or heads, which comprehend all the branches of discourse; for, we either speak of ourselves, to another, or of another.

How

* Speech admits only of three subjects or objects; the person speaking, the person spoken to, and the person or thing spoken of; very naturally named the *first*, *second*, and *third* persons: When a person speaks of himself, he uses the word *I*, which is the first person; when he speaks to another he uses the word *thou* or *you*, which is the second person; when he speaks concerning a person or thing, he uses the word *he*, *she*, or *it* (according as the person or thing spoken of is masculine, feminine, or neuter) which are all the third person; but, as the speakers, the persons spoken to, and the persons, or things spoken of may be many, each of these pronouns has a plural, viz. *We* the first, *ye* or *you* the second, and *they* the third person. Nouns, except when in the vocative case, are all of the third person; and, as we often know no more of their character, or sex, than what we learn from the discourse, it has been found necessary, in the formation of language, to mark their genders, by the triple distinction of *he*, *she*, *it*. But the first and second persons being always present, and known by their appearance, dress, &c. it would be superfluous to mark by art, what is already sufficiently apparent.

How many kinds of pronouns are there?

Five: personal, relative, interrogative, demonstrative, and indefinite.

Which are the personal pronouns?

I, thou, he she it, and their plurals we, ye or you, and they, are called personal pronouns, because they stand immediately in place of the name of some person or thing. *

Which are the relative and interrogative pronouns?

Who, which, what, and that, are called relative pronouns when they refer to some preceding substantive called the antecedent; but when they ask a question, they are called interrogative pronouns. †

Which are the demonstrative pronouns?

This and that, with their plurals these and those.
—*This* is applied to objects near us, *that* to ob-
E jects

* When personal pronouns have *self* (in the plural *selves*) added to them; as, myself, himself, themselves, &c. they generally denote that the action mentioned falls on the person acting, in which case they are called *reciprocal* pronouns; as, he ruins *himself* by his extravagance. Sometimes *own* or *self* is added to imply contrariety, or express a thing with greater emphasis; as, I wrote it with *my own* hand, I'll do it *myself*.

† Relative pronouns refer to a subject which is antecedent, definite, and known; as, It was Swift who wrote the Tale of a Tub.

Interrogatives refer to a subject which is subsequent, indefinite, and unknown, and which the answer will ascertain; as, Who wrote the Tale of a Tub? *Ans.* Swift.

What, when a relative, includes its antecedent; as, do what you please, for, do that (or the thing) which you please.

50. A COMPENDIOUS

jects at a distance ; as, *this* is mine, *that* is yours. They are frequently reckoned adjectives. *

Which are the indefinite pronouns ?

Some, any, one, none, each, &c. are called indefinite pronouns, because they express nothing distinct or determined. *

VARIATIONS OF THE PRONOUNS. †

		Nom.	Gen.	Acc.
1. Per.	Sing.	I	my, mine	me
	Plu.	We	our, ours	us
2. Per.	Sing.	Thou, or you	thy, thine	thee
	Plu.	Ye, or you	your, yours	you
3. Per.	Mas.	He	his	him
	Fem.	She	her, hers	her
	Sing. Neu.	It	its	it
3. Per.	Plu.	They	their, theirs	them

R E-

* * When *this, that, one, each, any, some, many, all, &c.* do not supply the place of nouns, they are not properly pronouns ; and, when they do not express the quality or property of nouns, they are not adjectives ; hence they are, by some, called *pronominal articles* ; and, as their principal use is to define and ascertain, they are more properly reckoned articles than any thing else. Sometimes they are called *distributives*.

† Pronouns may be declined thus :

1. Per.	Sing.	Plu.
Nom.	I	We
Gen.	My, mine, or of me	Our, ours, or of us
Dat.	To, or for me	To, or for us
Acc.	Me	Us
Voc.	---	---
Abl.	With, in, by, from, through me.	With --- us. And so of all the rest.

RELATIVE.

	N.	G.	A.
Mas. & Fem.	S. P. Who	whose	whom
Neut.	S. P. Which	—	which

1. RULE III.

When a pronoun and substantive come together denoting possession, the latter governs the former in the genitive; as,

My book is fine paper. *His* house is very elegant. *Our* plan is better than *theirs*; but *theirs* is more costly than *ours*.

My name is Norval: on the Grampian hills
My father feeds *his* flock; a frugal swain,
Whose constant cares were to increase *his* store,
 And keep *his* only son, *myself*, at home.

2. RULE IV.

Pronouns must agree, in number and gender, with the names for which they stand; or to which they refer; * as,

E 2

This

My, *thy*, *her*, *our*, *your*, *their*, are sometimes called pronominal adjectives. They are used when the name, to which they refer, is expressed.----*Mine*, *thine*, *hers*, *ours*, *yours*, *theirs*, when the name is not expressed; as, *my* knife is sharper than *yours*; *your* book is neater than *mine*; *our* laws are better than *theirs*. &c.

Mine and *thine* are frequently used before a vowel, or *b* mute; as, *thine* eye, *mine* ear, *thine* honour, &c.

Pronouns of the first and third persons want the vocative, as they cannot be called upon or addressed.

* One word is said to agree with another, when it is of the same person, number, gender, &c. with it.

This is the *boy* who wrote the letter, *he* spells well. This is the *girl* who read last, *she* is a fine scholar. *My* brother and *I* built this house, and *we* intend to dwell in it. The *spring* returned with *its* showers, but no leaf of *mine* arose.

3. RULE V.

The Relative *who* belongs to persons, *which* to things; * as,

The man *who* speaks truth shall be honoured. This is the girl *who* told the story. *That* is the house *which* was lately burnt down. These are the trees *which* we planted.

4. RULE VI.

When two persons or things are compared or contrasted, in a sentence, and there is occasion to

* *Who* is used when we inquire for a man's name; as, *who* is that man? *what* when we would know his occupation, &c. as, *what* is that man; *which* when we want to distinguish one of two or more persons, or things; as, *which* of the men, *which* of the roads, &c.

That is applied, as a relative, indiscriminately to persons and things:---Tho' it seems most properly applied to irrational animals; as, the dog *that* caught the hare. The horse *that* won the race.---*That* is sometimes used as a relative pronoun, sometimes as a demonstrative pronoun, and sometimes as a conjunction; as, Do *that* *that* is right; for, do *that*, or the thing *which* is right.---See *that* *that* *that* is right be done; for, see *that* the thing *which* is right be done.---I think *that* *that* *that* *that* man did was right; for, I think *that* the thing *which* *that* man did was right.

to repeat them; *that* is used to signify the first mentioned; *this*, the last; as,

Virtue ennobles the mind; vice debases it: *that* inspires the mind with true courage; *this* fills it with abject timidity.

☞ *First* and *last*, *former* and *latter*, *one* and *other* correspond in the same manner.

Though the utility of pronouns in language be abundantly evident, yet, when they occasion ambiguity, or confusion in the sense, the noun itself, and not the pronoun should be used; as,

Let my heir give, as a legacy, to Thomas, a horse out of my stable; which he pleases. James and John differed yesterday, and he used him very badly.

"All which, with the king and queen's so ample promises to *him* [the Lord Chancellor] so few hours before conferring the place on another, and the Duke of York's manner of receiving *him* after *he* had been shut up with *him*, as *he* was informed, might very well excuse *him*, for thinking *he* had some share in the affront *he* had undergone."

CLARENDON.

V. THE VERB. *

What is a Verb?

A word which denotes being, doing, or suffering.

E 3

1. *Being*

* From *Verbum*, a word: It being the principal word in language, without which, expressed or understood, no sentence can exist.

1. *Being* denotes existence simply, or in some situation, posture or circumstance; as, to be, to be weary, to stand, to sit, to languish, &c.

2. *Doing* denotes all manner of action; as, to leap, to dance, to labour, to teach, to learn.

3. *Suffering* denotes the impressions which persons or things receive when acted upon; as, I am taught, he is bruised, they are sold.

How may verbs be known from other words?

Every word, which makes sense, when placed after a noun or pronoun, in the nominative case, is a verb; as, man exists, boys play, trees grow, I stand, you sit, we approached, he labours.

How many kinds of verbs are there?

Four: Substantive, active, passive, and neuter.

What is a verb substantive?

That which denotes the being of an object; as, I am, thou art, he is, we are, ye or you are.

What is a verb active?

That which expresses an action implying an agent acting, and an object acted upon; as, John loves learning. Here *John* is the agent, *loves* the verb, and *learning* the object acted upon.

What is a verb passive?

That which expresses a passion or suffering, or the receiving of an action. It implies an agent and object, like the verb active, but with this difference, that the object of a passive verb takes the lead, and is followed by the agent; as, learning is loved by John. Here *learning* is the object, *is loved* the verb, and *John* the agent, as before.

What

What is a verb neuter?

That which signifies an action that has no particular object whereon to fall, but which terminates wholly in the agent; as, I stand, you run, we dance, she sings, they leap.

How are verbs varied, or conjugated?

By person, number, mode, tense, and voice.

How many persons have verbs?

Three: first, second, and third; agreeing with the personal pronouns I, thou, he, &c.

How many numbers have verbs?

Two: singular and plural; also agreeing with the numbers of the noun and pronoun.

What is meant by mode?

The manner of representing the action or passion of the person, or nominative; thus,

1. When any thing is simply declared, or a question asked, it is called the *indicative* * mode; as, I wrote, he did not read, will you go?

2. When it is commanded or intreated, it is called the *imperative* † or *precativè*; ‡ as, write ye, let them write, let us behave.

3. When mentioned conditionally, the *conjunctivè*; § as, if I write, although ye behave.

4. When expressing the liberty of the agent, or the possibility of the action, the *potential*; ¶

as,

* From *indico*, to shew or declare.

† From *impero*, to command.

‡ From *precor*, to pray.

§ From *con* together, and *jungo* to join.

¶ From *Potentialis* (*a possum*) to be able.

as, I may write, he can write, they should write.

5. When expressing the signification, without regard to person, number or time, the *infinite*; * as, to read, to write, to hear, to understand.

What is meant by tense?

The distinctions of time.

How many tenses, or times, are there?

Chiefly three: *present*, *past*, and *future*, called indefinite; but, to express an action, with some particular limitation, several other distinctions are made by prefixing the auxiliary, or helping verbs *am*, *be*, *can*, *do*, *have*, *may*, *must*, *shall*, &c. to the present of the indicative, or to one of the participles, whereby we can express every idea, action or passion with the greatest precision.

How many voices are there?

Two: the active, expressing what is done by the agent; and the passive, expressing what is done to, or suffered by the agent. †

What is meant by a regular verb?

That which forms its past time and participle past; by adding *d* or *ed* to the present of the indicative; as, I placed, I have placed.

The

* From *infinitivus*, without bounds.

† The persons, numbers, modes, and tenses, are called by the same names in each of the voices.---The variation of the verb is partly made by altering the syllables of the verb itself; and partly by prefixing certain signs to the several tenses.---If the manner of forming the tenses in each mode, and the persons in each tense, through the several parts of any one verb, be observed and remembered, it may be readily applied to any other verb.

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The conjugation of the regular Active Verb TO PLACE.

INDICATIVE MODE. Present time. *

	1 Person,	2 Person,	3 Person.
Sing.	I place,	thou placest,	he places .th:
Plu.	We place,	ye, or you place,	they place.
			Past

* In this tense, the first person singular is the verb itself; as, *place*; the second ends in *st*, or *est*: as, *placest*: the third ends in *s* or *th*; as, *places*: or *placeth*; or, with the auxiliary *do* prefixed; as, *I place*, or *do place*; *thou placest*, or *dost place*; *he places*, or *placeth*, or *does place*, or *doth place*. The plural does not vary its terminations, and therefore the persons can only be distinguished by their nominatives.

This tense either represents an action as begun and carrying on; as, *I place* or *am placing*; or indefinitely; as, *My daughters amuse themselves with their music and painting, while I am busied about the family affairs.*

We is used for *I* in the regal style; as,

Our expresses will and pleasure is, that no man do trouble or molest any of *our* loyal and dutiful subjects, in, or for their lawful recreations ***** and of this *We* command all *our* Judges, ***** to take notice.-----

---This deed, for thine especial safety,
Which *we* do tender as *we* dearly grieve
For that which thou hast done, must *send thee hence*.

Ye or *you* is used in the polite, and commonly in the familiar style, instead of *thou*, in which case it requires a plural verb; as, *you are*, *you were*; not, *you art*, *you was*.---But *thou* is used in our addresses to Almighty God, and when we make a particular application to a person; as, *Thou art the man*.

Past Imperfect. *

S. I —ed, thou —edst, he —ed.
 P. We —ed, ye — —ed, they —ed :

Past Perfect. †

S. I have —ed, thou hast —ed, he has —ed :
 P. We have--ed, ye—have—ed, they have—ed.

Past Pluperfect. ‡

S. I had—ed, thou hadst—ed, he had—ed :
 P. We had—ed, ye—had—ed, they had—ed.

Future.

* This tense is formed by adding *d*, or *-ed*; or, by prefixing *did* to the present; as, I *placed*, or *did place*, &c. It represents an action as performed in some period wholly past, without specifying the time when; as, Is this the man who *made* the world a wilderness? who *destroyed* the cities thereof? who *opened* not the house of his prisoners?

† This tense is formed by prefixing the auxiliary *HAVE* and subjoining *-ed* to the present. It represents an action as finished at, and limited to some period extending to the present; as, I *have learned*, in whatsoever state I am, therewith to be content. It is also used indefinitely; as, We *have eaten* and *drunken* in thy presence, and thou *hast taught* in our streets.

‡ This tense is formed by prefixing the auxiliary *HAD* and subjoining *-ed* to the present. It represents an action as finished before some other action or incident, and is always followed by another verb in the past time; as, And when Herod *had sought* for Peter, and *found* him not, he *examined* the keepers, and *commanded* that they *should be put* to death.

Future. *

S. I shall, or will—, thou shalt, or wilt—, &c.

P. We shall, or will—, ye—shall, or will—, &c.

Imperative and Precative Modes. †

S. Let me place, place thou, let him place :

P. Let us—, —ye, or you, let them—.

Con-

* The signs of this tense are *shall* or *will*. It refers to an action not yet begun.

Shall, in the first person, simply implies a future event; as, *I shall go*, in which I declare my willingness or resolution to go;—but, in the second and third person it implies a command, injunction or threatening; as, *Ye shall not eat of the tree of knowledge, neither shall ye touch it, lest ye die*.

Will, in the first person, promises or threatens; as, *I will bring the blind by a way that they know not; I will lead them in paths that they have not known;—I will set my face against that man, and will make him a sign and a proverb, and will cut him off from the midst of my people*.

In asking a question, *will* is improper in the first person and *shall* in the second; as, *will I go? Is it my own pleasure to go?—shall I go? Is it your pleasure that I go?*

† *Let*, in the first person singular, implies a *wish, purpose, or resolution*; as, “*Let me dwell with hermits, let me rest on the cold earth, let me converse in cottages, may I but once more stand candidate for an immortal crown.*”

ROWE.

Let, in the first person plural, implies an *exhortation*; as, *Let us, who are of the day, be sober, &c.*

The second person always implies a permission or command; as,

Take me, crown me :

Invest me with this royal wretchedness,

Let me not know one happy minute more.

Conjunctive Mode. * Present time.

S. If I place, if thou place, if he place:

P. If we place, if ye—place, if they place.

Past Time.

S. If I —ed, if thou —ed, if he —ed:

P. If we —ed, if ye — —ed, if they —ed.

Potential

Be dark, thou sun, in one eternal night!

And cease, thou moon, to rule with paler light!

Let, in the third person, implies a *permission* or *command*; as, Let your children tell their children, and their children another generation.---Let the wicked forsake his way, and the unrighteous man his thoughts, and let him return to the Lord, and he will have mercy upon him, and to our God, for he will abundantly pardon.

This mode has properly no persons but the second; as, let me, let us, let him, let them: that is, let *you* me, let *you* us, let *you* him, let *you* them, &c.

* In this mode, there is always a conjunction, either expressed or understood, before the nominative, implying a *condition*, *supposition* or *doubt*; and generally depending on some other verb, in the same sentence, either before or after it.---It is formed like the *Indicative* mode, only the second and third persons singular admit not of different terminations; thus, If I place, if thou place, if he place,---or, if I do place, if thou do place, if he do place.---If thou placed, or did place, &c.

If thou *save* not thyself to night, to morrow thou shalt be slain.---Beware *lest* thou *forget* the Lord.---*Though* hand join in hand, the wicked shall not go unpunished.---Doth our law judge any man *before* it *hear* him, and *know* what he doth?---O *that* I *were* as in months past!---*Whether* it *were* I or they, so we preach, and so ye believed.

Some of the best English authors, both ancient and modern, observe this distinction; and the analogy of forming modes, requires it.

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Potential Mode. Present time. *

S. I may —, thou mayest —, he may —,
P. We may —, ye —may —, they may —.
or, I can —, thou canst —, &c.

Past Imperfect. †

S. I might —, thou mightest —, he might —,
P. We might—, ye — might —, they might—.
could —, couldst, &c.
would —, wouldst, &c.
or should —, or shouldst, &c.

F

Past

* MAY and CAN, to which may be added MUST, are the signs of this tense.—*May* denotes the liberty of performing any action; as, I *may* write a letter; that is, I am at liberty, to write a letter.—*Can* denotes both liberty and ability; as, I *can* write a letter; that is, I have both power and liberty to write a letter.—*Must* denotes an obligation to write; as, I *must* write a letter, that is, I cannot avoid writing a letter—either now or afterwards.

† MIGHT, COULD, WOULD, and SHOULD, are the signs of this tense. *Might* and *could* imply a conditional power, liberty or possibility of performing any action. *Would* implies an inclination, and *should* an obligation; thus, I *might* write a letter; that is, there is nothing to hinder me from writing a letter, if I chuse to do it. I *could* write a letter, that is, I have both power and liberty to write a letter—either now, or at some other period— but the form of expression seems to denote a want of inclination. I *would* write a letter; that is, I have an inclination to write a letter; but want time, convenience, &c. I *should* write a letter; that is, I am under some obligation to write a letter—either now or afterwards.

Past Perfect. *

S. I may have —ed, thou mayest have —ed, &c.

P. We may —ed, ye — may have —ed, &c.

Past Pluperfect. †

I might —,	thou mightest, &c.
could —,	couldest, &c.
would —,	wouldest, &c.
or should have —ed,	or shouldest, &c.

Future. ‡

I shall have —ed, thou shalt, &c.

Infinitive Mode. §

Present, to place. *Past*, to have placed.

Participles

* *MAY have —ed* is the sign of this tense. It denotes the possibility of an action being already done; but does not inform whether it is done or not.

† *MIGHT, COULD, WOULD* or *SHOULD have —ed*, are the signs of this tense. It denotes power, liberty, inclination or obligation to have performed some action, but seems to intimate that it was not done; as, *I might have written*, that is, I was at liberty to write; but it is not expressly said whether I did so or not.

‡ *SHALL have —ed* is the sign of this tense. It denotes a future action, which shall be finished before, or continued to some other action; as, *when I shall have read a page, I will shut the book.*

§ This mode expresses the signification of the verb, without regard to any assertion, person or number, as, to speak, to write.

Participles. *

Present, placing. *Past*, placed, or having placed.
F 2 The

* From *participio* to partake; because it partakes of the noun, the adjective, and the verb. There are two participles, the ACTIVE OR PRESENT, which ends in *ing*, as *loving*, *placing*, &c. and the PASSIVE OR PAST, which (in regular verbs) ends in *ed*, as, *loved*, *placed*, *trusted*, &c.

The participle ending in *ing* is called ACTIVE, because it denotes action, as, I am *writing* a letter, I am *cutting* a stick, I am *running* a race, he is *telling* a story.

The participle ending in *ed* is called PASSIVE, because, the English language having no different endings to distinguish a verb which signifies *doing* from one which signifies *suffering*, the passive voice is expressed by the verb AM or BE prefixed to this participle; as, I am *loved*, I am *bated*; so that participles denote *being*, *doing* and *suffering*, and imply time, like the other parts of the verb.

In participles, formed from verbs ending in *e*, the *e* is omitted; as, *love*, *loving*, *loved*. But, in the participle present of verbs in *ee* both are retained; as, *see seeing*, *agree agreeing*, *flee fleeing*. When verbs end in a single consonant preceded by a single vowel bearing the accent, the last consonant is doubled; as, *commit*, *committing*, *committed*; but, when the final syllable of the verb is not accented, the last consonant is not doubled; as, *limit*, *limiting*, *limited*. The verbs *chide*, *hide*, *slide*, *smite*, *write*, &c. lose *e* in the participle *present*, and double the last consonant in the participle *past*; as, *chidden*, *hidden*, &c.

Participles sometimes become adjectives; as, a *loving* husband, a *learned* gentleman. Sometimes they become substantives; as, the *learning* of the ancients; an original *painting*; in which events they have no relation to time.

They are sometimes compounded with a preposition; with which the verb they come from cannot be compounded; as, *unseen*, *unheard*, *unlearned*, *unbecoming*.

The active verb may be varied, in all its modes and tenses, by the participle present, with the several forms of the verb *to be*.—This manner of conjugation is, by some Grammarians, called

The MIDDLE VOICE.

Indicative Mode.

Present, I am placing *
Past Imp. I was placing
Past Per. I have been placing
Past Plu. I had been placing
Future, I shall or will be placing.

Imperative Mode.

Let me be placing, be, or be thou placing.

Conjunctive Mode.

Present, If I be placing, if thou be placing
Past, If I were placing, if thou wert placing.

Potential Mode.

Present, I may, or can be placing
Past Imp. I might, could, would, or should be—ing
Past Per. I may have been —ing
Past Plu. I might, &c. have been —ing
Future, I shall have been —ing.

Infinitive Mode.

Pres. To be —ing, *Past,* to have been —ing.

Participles.

Pre ——— *Past,* having been —ing.

PASSIVE

* In this, and the Passive voice, it was thought unnecessary to insert all the persons, as they can be easily supplied by the *Learner*.

PASSIVE VOICE. *

Indicative Mode.

Present, I am placed
Past Imp. I was —ed
Past Per. I have been —ed
Past Plu. I had been —ed
Future, I shall — be —ed.

Imperative Mode.

Let me be —ed, be thou —ed.

Conjunctive Mode.

Present, If I be —ed, if thou be —ed
Past, If I were —ed, if thou wert —ed.

Potential Mode.

Present, I may, or can be —ed
Past Imp. I might, could, &c., be —ed
Past Per. I may have been —ed
Past Plu. I might, &c. have been —ed
Future, I shall have been —ed.

Infinitive Mode.

Present, To be —ed, *Past,* to have been —ed.

Participles.

Present, Being —ed, *Past,* having been —ed.

Which are the auxiliary, or helping verbs?

Am, be, have, do, may, can, shall, will, &c.
 when they mark the different modes or times of

F 3

other

* The *Passive voice* is formed, through all its modes, tenses and persons, by the participle past, and the several variations of the verb TO BE.

other verbs, are considered as auxiliaries to, or parts of the verb with which they are joined. *

Variations

* AM OR BE, when prefixed to the active participle, denotes the continuation of an action; as, I am writing.--- When prefixed to the passive participle, it marks the passive voice. When standing by itself, it denotes existence, &c.

HAVE, when prefixed to the participle present, marks the perfect, and HAD, when prefixed to the participle past, marks the pluperfect of the Indicative and Potential, in both voices. When it stands by itself, it denotes possession; as, I have a book, I had a house.

DO marks the present, and DID, the past of the Indicative and Conjunctive modes.---In assertive sentences, *do* and *did* imply emphasis or opposition; as, I *do* love you though you seem not to believe it. I *did* love you, intimating a cessation, or doubt of my present love.---*Do* and *did* are frequently used in asking questions; as, *Do* you know me, my Lord; *Did* you hear the news?---*Do* is properly joined with a negative; as, She has a handsome fortune, but I *do* not admire her beauty.---It is also used in the Imperative mode; as, *Do* not blame me for what I am innocent of.

MAY, when prefixed to another verb, denotes the liberty of performing any action, either *now* or *afterwards*.

MIGHT, the past time of *may*, implies liberty to perform any action, either at, or after the time of mentioning it; but seems to indicate an intention not to perform it. When prefixed to *have*, it denotes something past, but does not determine whether the thing spoken of was done or not.

CAN, denotes both liberty and ability to perform an action, either *now* or *afterwards*.

COULD, the past time of *can*, implies a conditional power, liberty or possibility of performing an action; but seems to indicate a want of inclination. When *have* is joined to it, it denotes something past.

SHALL and WILL denote a future action. SHOULD intimates an obligation, and WOULD an inclination to perform some action, either *now* or *afterwards*.

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Variations of the HELPING VERBS. *

Present Time.

<i>Singular.</i>			<i>Plural.</i>
Persons 1, 2,	3.	1, 2, 3.	
am	art	is	are
be	be	be	be
have	hast	has, <i>th</i>	have
do	dost	does, <i>th</i>	do
may	mayst	may	may
can	canst	can	can
will	wilt	will	will
shall	shalt	shall	shall

Past Time.

was	waſt	was	were
were	wert	were	were
had	hadſt	had	had
did	didſt	did	did
might	mighteſt	might	might
could	couldeſt	could	could
would	wouldeſt	would	would
should	shouldeſt	should	should

Participles.

<i>Present,</i>	Being,	having,	doing.
<i>Past,</i>	Been,	had,	done.

What

* When any of these auxiliary verbs serve to mark the different modes and times of other verbs, they are considered as parts of the verb to which they are joined; in which case all the variations of person and number fall on the auxiliary; when there are more auxiliaries than one, the variations fall only on the first of them; but, in their simple verbal state, they admit of person, number, mode and time, like other verbs.

OF IRREGULAR VERBS.

*What is meant by an irregular verb ? **

That which does not form its past time and participle past, by adding *d* or *ed* to the present of the indicative ; as, I teach, I taught, I have taught. I ride, I rode, I have ridden.

What words are subject to this irregularity ?

Only such as are purely English, and which are either monosyllables, or derived from words of one syllable.

How are irregular verbs conjugated ?

The only difference between regular and irregular verbs being in the formation of the *past time* and *participle past*, their conjugation is the same with regular verbs ; only care must be taken not to use the past time for the participle, nor the participle for the past time ; as, I have *rode*, for I have *ridden*, *stole* for *stolen*, *tore* for *torn*, &c. which is a corruption of language.

How may the past time be distinguished from the participle ?

The past time does not admit of an auxiliary verb before it, the participle does ; as, I *smote*, I have *smitten*. I *ran*, I have *run*.

The

* The most common irregularity of English verbs is that of dropping *e* and changing *d* into *t*, in the past time and participle perfect, which seems to have been introduced for the sake of a quicker, or more easy pronunciation, and is rather a contraction than an irregularity.

ENGLISH GRAMMAR. 69

The Conjugation of the irregular Verb TO WRITE.

Present,
Write,

Past,
wrote,

Participle.
written.

INDICATIVE MODE.

Present Time.

I write, thou writest, he writes, or writeth;
We write, ye or you write, they write.

Past Imperfect.

I wrote, thou wrotest, he wrote; We wrote,
ye, or you wrote, they wrote.

Past Perfect.

* I have written, thou hast written, he has
written; We have written, ye, —have written,
they have written.

Past Pluperfect.

I had written, thou hadst written, he had, &c.

Future.

I shall or will write, thou shalt, or wilt write, &c.

OF IMPERSONAL VERBS.

What is meant by impersonal verbs?

All English verbs which depend on *it* or *there*,
are called impersonal; as, it rains, it snows, it
thunders;

thunders; there is, there was, there were, there may be, &c. because the Nominative sometimes does not appear to be expressed, and is not easily understood; yet there are, in fact, no finite verbs to which a Nominative is not expressed or understood, either more immediately or remotely.

OF DEFECTIVE VERBS.

What is meant by defective verbs?

Verbs which want some of their parts; as, *may*, *can*, &c. which want the participles, and consequently all the parts formed from them: and, *must*, *ought*, &c. which have only the present time. *

The

* Some verbs are not only irregular or defective, but seem to have borrowed parts of other verbs of the like signification; as, *go*, *went*, *gone*; in which *went* is borrowed from the obsolete verb *to wend*. Many examples of this kind are to be found in old authors. *Quoth* has long since given place to *said*, *trow* to *believe*, and *will* to *will not*.

Language, as well as all other human productions, being, in its own nature, liable to constant changes, and men's thoughts being exceedingly various, they will still be inventing new, or restoring old words, to convey their ideas with more clearness, or greater beauty; for, as the poet says,

Some words shall rise, that now forgotten lie,
Others, in present credit, soon shall die,
If custom will, whose arbitrary sway,
Words, and the forms of language, must obey.

Pre
Ab
am
aw
Bak
bea
bea
begi
ben
bere
bese
bid
bind
bite
blee
blow
break
breed
bring
build
buy
burst
Can
catch
cast
chide
choof
cleave
climb
cling
come
clothe
creep
cost
crow
Dare
deal
dig
do
draw
dream
drink
drive
dwell
Eat
fall
feed
feel

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The IRREGULAR VERBS alphabetically arranged.

The verbs to which r is affixed are also used in the regular form.

Present.	Past.	Participle.	Present.	Past.	Participle.
Abide	abode	abode	fight	fought	fought
am	was	been	find	(for found)	found
awake	awoke	awaked	flee--from a	fled	fled
Bake	baked	baken	fling	flang, flung	flung
beat	beat	beat, beaten	fly--as a bird	flew	flown
bear	bore, bore	bore	fold	folded	folden r
begin	began	begun	forake	forsook	forfaken
bend	bent	bent	freight	fraught r	fraught r
bereave	bereft r	bereft r	freeze	froze	frozen
beseech	besought	besought	Geld	gelt r	gelt r
bid	bade	bidden	got	(gold gat)	gotten
bind	bound	bound, -en	gild---with	gilt	gilt r
bite	bitt	bitten	girl	girl	girl r
bleed	bled	bled	give	gave	given
blow	blow	blown	go	went	gone
break	brake, broke	broken	grind	ground r	ground r
breed	bred	bred	grave	graved	graven r
bring	brought	brought	grow	grew	grown
build	built r	built r	Hang	hung r	hung r
buy	bought, coft	bought	have	had	had
burst	burst	burst, -en	hear	heard	heard
Can	could	---	heave	hove r	heven r
catch	caught	caught	help	helped	holpen
cast	cast	cast	hew	hewed	hewen, hewn
chide	chid	chidden	hide	hid	hidden
choose, chuse	chose	chosen	hit	hit	hit
cleave	clave, clove	cloven	hold	held	holden
climb	clomb	climbed	hurt	hurt	hurt
cling	clang, clung	clung	Keep	kept	kept
come	came	come	knit	knit	knit
clothe	clad r	clad r	know	knew	known
creep	crope, crept	crept	Lay-to place	laid	laid r
cost	coft	coft	lade	laded	laden
crow	crew	crown r	lead	led	led
Dare	durd	dared	leave	left	left
deal	dealt	dealt	lend	lent	lent
dig	dug r	digged	let (down)	let	let
do	did	done	lie--to lie	lay	lien, lain
draw	drew	drawn	lift	lift r	lift r
dream	dreamt r	dreamt r	light	lit r	lit r
drink	drank	drunk, -en	lose	lost	lost
drive	drove	driven	load	loaded	loaden r
dwelt	dwelt	dwelt	Make	made	made
Eat	ate	eaten	may	might	---
fall	fell	fallen	mean	meant	meant
feed	fed	fed	meet	met	met
feel	felt	felt			melt

Present.	Past.	Participle.	Present.	Past.	Participle.
melt	melted	molten	sow, the seed	sowed	sown
mow	mowed	mown r	speak	spoke, spake	spoken
must	---	---	speed	sped	sped
ought, should---	---	---	spell	spelt	spelt r
Pay	paid	paid	spill	spilt	spilt
put	put	put	spin	span, spun	spun r
Quit	quit r	quit r	spend	spent	spent
Read	read	read	spit	spat	spitten
rend, to tear	rent	rent	spring	sprang	sprung
rid, to free	rid	rid	split	split	spilt
ride	rode	ridden	spread	spread	spread
rise	rose	risen	stand	stood	stood
ring	rang, rung	rung	steal	stole	stolen
rive	rived	riven	stick	stuck	stuck
run	ran	run	sting	stung	stung
Say	said	said	sink	sank, sunk	sunk
saw	sawed	sawn r	sow	sowed	sown
see	saw	seen	strike	struck	stricken
set	set	set	string	strung r	strung r
seek	sought	fought	strive	strove	striven
seethe	fed	fodden	stride	strode	stridden
send	sent	sent	swear	swore	sworn
sell	sold	sold	sweep	swept	swept
shall	should	---	swell	swelled	swollen r
shake	shook	shaken	swim	swam	swum
shave	shaved	shaven r	swing	swang	swung
shar	shore	shorn	Take	took	taken
shed	shed	shed	tear	tore	torn
shew	shewed	shewn r	teach	taught	taught
show	showed	shown r	tell	told	told
shine	shone	shone r	think	thought	thought
shoe	shod	shod	thrive	throve	thriven
shoot	shot	shot	throw	threw	thrown
shred	shred	shred	thrust	thrust	thrust
shrink	shrank	shrunk	tread	trode	trodden
shrive	shrove	shriven	Wash	washed	washen r
shut	shut	shut	wax	waxed	waxen
sing	sang, sung	sung	wet	wet	wet
sink	sank, sunk	sunk	weep	wept	wep)
sit	sat	sitten	will	would	---
slay	slew	slain	win	won, wan	won
sleep	slept	slept	wind	wound	wound
slide	slid	slidden	wear	wore	worn
sling	slang	slung	weave	wove	woven
slink	sank, sunk	sunk	wis, obsolete	wist	---
sit	sit	sit	work	wrought r	wrought r
smell	smelt	smelt	wring	wrung	wrung
smite	smote	smitten	write	wrote	written
snow	snowed	snown	writhe	writhed	writhen

I. RULE VII.

A verb must agree with its nominative * in number and person; as,

I am, thou art, he is. I place, thou placest, he places; we place, ye place. I sit. Thou art taught. James walks. A wise man speaks little. A fool will utter all his mind. The ancient inhabitants of Crete enacted laws whereby they were forbidden, on pain of being publicly whipt, ever to inquire of a foreigner who he was, whence he came, or what was his business; and those who answered such questions were deprived of the use of fire and water. The reason they assigned for enacting this law, was, that men, by not interfering with the business of others, might the better attend to their own.

There was a man there who had an unclean spirit.—There were many lights in the upper chamber.—There hath not been such a thing heretofore.—It rains. G Contractions


* Every verb, except in the infinitive mode, has a nominative, expressed or understood, which may be found out by asking the question *who is? who does? who suffers? what is? what does? what suffers?* and the word which answers the question is the *nominative*; thus, *we walk. Who walk? we.* Here *we* is the nominative and *walk* the verb, both of the first person plural. *The drum beats. What beats? the drum.* Here *drum* is the nominative and *beats* the verb of the third person singular agreeing with it. The infinitive mode is sometimes the nominative to a verb; as, *to live* above envy is self-command. What is self-command? *to live* above envy.

Contractions sometimes make the parts of verbs difficult to be known; as, I've, I'm, I'll, he'll, I'd, he'd, don't, shan't, he's, 'tis, what's, that's, there's, where's, &c. for, I have, I am, I will, he will, I would, he would, do not, shall not, he is, it is (frequently mistaken for its) what is, there is, where is, &c.

2. RULE VIII.

Two or more nouns, a noun and a pronoun, or two pronouns of the singular number, with the copulative conjunction *and* between them, require a plural verb; as,

James and John have been in the country. *Robert and I have entered* into partnership. *She and he are* always of one opinion. *Thou and thy father are* both in the same fault. *Conscience and covetousness are* never to be reconciled.

 Nouns of multitude may have a verb either singular or plural; as, the committee *is* [*are*] met. The mob *is* [*are*] unruly.

3. RULE IX.

The substantive verb *am* or *be* admits a nominative after it; * as,

I am he. *Thou art she.* *We are they.* *It was I* who wrote the letters, and *it was she* who carried them. *Was it I* who said so? *It was neither he nor I.* *It was either we or they.* *It was thou,* O Lord, who createdst all things.

4. RULE

* Except when it is in the infinitive mode; as, *I took it to be* him.

4. RULE X.

An active verb governs the noun or pronoun after it in the accusative * case; as,

I love *him* because he obeys *me*. I saw *him* this morning. The genius, seeing *me* indulge *myself* in melancholy, told me I had dwelt long enough upon this prospect. Teach thy child obedience and he shall bless *thee*.

5. RULE XI.

The relative must agree with its antecedent in number and person; as,

I who run. Thou who ridest. She who walks. They who labour. This is the *woman who wrote* the letter, she spells well. *He who loveth* pleasure shall be a poor man.

☞ When the relative comes after two words of different persons, it may agree in person with either of them; as,

I am the man who command you; or, I am the man who commands you.

6. RULE XII.

The relative *who*, when it has no verb agreeing with it, and is not governed by a preposition or noun, should be put in the accusative; as,

G 2

Who

* The accusative case may be discovered by turning the nominative and verb into a question; the word which answers the question will be in the accusative; thus, John taught me. Whom did John teach? Ans. *me*.

Who would trust him *whom* he knows to be a villain?—What shall be done to the man *whom* the king delighteth to honour?—He *whom* thou lovest is sick.

7. RULE XIII.

When one verb immediately follows, or depends on another, the latter is put in the infinitive mode, with the preposition *to* before it; as, good boys love *to learn*:—except the following verbs, which have others before them without the sign *to*; *bid, dare, feel, hear, let, make, need, see*; as, I *bade* him come. He *dares* not do it. I *feel* it run. We *heard* him preach. You *let* it fall. I *made* him hear me. They *need* not go. I *saw* her enter.

8. RULE XIV.

The participle present, having *the* before it, becomes a noun, and requires *of* after it; as,

The loving of your enemies is the command of God.—When *the* and *of* are both omitted, the construction is equally good; thus, Loving your enemies is the command of God.

9. RULE XV.

The nominative case ABSOLUTE * is formed by leaving out the adverbs *when, while, after, &c.* as,
I be-

* This elliptical manner of expression, in which *the nominative has no verb agreeing with it*, always leaves something to be supplied by the mind.

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I being in the way, the Lord led me to the house of my master's brethren. *He* watching, all the rest went to bed. *She* reading the letter, all were attentive. About 4000 years after the creation, *Augustus* being emperor of Rome, Jesus Christ was born.

10. RULE XVI.

All unnecessary change of person, mode or time, should be avoided; as,

God abhors thy hypocrisy who hearest sermons but dost not regard them; or, God abhors your hypocrisy who hear sermons but do not regard them.

VI. THE ADVERB. *

What is an adverb?

A word joined to an adjective, a verb, or another adverb, expressing *time*, *place*, *circumstance*, *quality*, or *manner* of signification.

1. It is joined to a verb, to shew how, when, where or whether or not, any one is, does or suffers; as, he works *neatly*; he reads *well*, but behaves *ill*.

2. To an adjective; as, he is *now* wise, though he was *formerly* foolish.

G 3

3. To

* From *ad* to and *verbum* a word: Adverbs being joined to verbs, in the manner that adjectives are to nouns. They serve to limit, enlarge, or otherwise to modify the meaning of the words to which they are joined; but do not make sense without a verb expressed or understood.

3. To another adverb; as, he is *now* very rich, though *formerly* very poor.

How may adverbs be known from adjectives?

Most of them, joined to nouns, will make nonsense, whereas, adjectives joined to nouns will make sense; thus, a *wicked* man, makes sense; a *wickedly* man, nonsense.

Do adverbs admit of comparison?

Adverbs of quality and manner, and such as are derived from comparable adjectives, may be compared; as, happily, more happily, most happily, wisely, more wisely, most wisely.

Adverbs may be reduced to the following Classes.

Of PLACE. 1st. Signifying rest in a place; as, where, here, there. 2d. Motion to, or towards a place; as, whither, hither, thither, whitherward, towards, hitherward, thitherward, upward, downward. 3d. From a place; as, above, below, whence, hence, thence, whithersoever.

Of TIME. 1st. Present; as, now, to-day. 2d. Past; as, before, already, yesterday, heretofore, long since, lately. 3d. Future; as, presently, immediately, instantly, by and by, straightway, to-morrow, hereafter, henceforth, henceforward, not yet. 4th. Indefinite; as, when, often, oftentimes, seldom, daily, yearly, always, then, ever, never, again. 5th. Continuance of time; as, long, how long, so long, long ago, a long while, &c.

Of ORDER; as, secondly, thirdly, fourthly, &c. finally, lastly.

Of

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Of NUMBER; as, once, twice, thrice, rarely, seldom, often.

Of QUANTITY; as, much, how much, how great, enough, sufficient, somewhat, something, nothing.

Of QUALITY; either *absolute*, or *comparative*.

ABSOLUTE expressing, 1st. Quality simply; as, well, ill, bravely. 2d. Certainty; as, truly, verily, certainly, yes, yea, undoubtedly. 3d. Contingence; as, happily, peradventure, perhaps, by chance. 4th. Negation; as, nay, no, by no means, not at all, in no wise. 5th. Explaining; as, to wit, namely: 6th. Separation; as, apart, separately, one by one, &c. 7th. Joining together; as, together, generally, universally, for the most part. 8th. Indication; as, behold, lo. 9th. Interrogation; as, why? wherefore? how? whether? COMPARATIVE. 1st. Signifying excess; as, very much, too much, exceedingly, extremely, altogether, wholly, more bravely, most bravely, &c. 2d. Defect; as, almost, little, little enough, very little, least of all. 3d. Preference; as, rather, chiefly, especially. 4th. Likeness and equality; as, so, as, as if, even as, enough, in like manner. 5th. Unlikeness and inequality; as, otherwise, else, much more, much less. 6th. Abatement; as, by degrees, scarcely. 7th. Exclusion; as, only.

Adverbs generally express a sentiment in fewer words, or, in a shorter manner than could be otherwise done; as, we say, such a one *acted prudently*, instead of saying, *he acted with prudence*,

dence, or in a prudent manner; he acted foolishly, instead of saying, he acted like a fool.

Adverbs of quality are mostly formed from adjectives by adding *ly* thereto; as, wisely, foolishly, inconsistently, facetiously.

Adverbs may be derived from almost any other part of speech, even from proper names; for, we can say *Socratically*, instead of saying, *after the manner of Socrates*; &c.

Adjectives are often very improperly used for adverbs, both in discourse and writing; as, *exceeding* great, *prodigious* strong, very *pretty*—for, *exceedingly* great, *prodigiously* strong, very *prettily*, &c.

1. RULE XVII.

The comparative adverbs *as* and *than* require a nominative after them, unless they be followed by a *preposition* or an *active verb*; as,

He is *as* good *as* she (not *as* her). She is younger *than* I (not *than* me.) My uncle loves him better *than* me; that is, *than* he loves me. She is kinder to him *than* me; that is, *than* she is to me.

2. RULE XVIII.

Two negatives make an affirmative; * *as*,

I cannot do *nothing*. I cannot drink *none*. I cannot

* Except the adverb *no*, when repeated, or prefixed to *not*, which implies the strongest denial; as, He will not let you go, *no*, *not* with a mighty hand. Will you grant my request? *no*, *no*, I will *not*. *No*, *not* the bow, which so adorns the skies. WALLER.

cannot give *no* more for it. I have *not* been doing *nothing* to-day. It is *not* impossible.

Nor did we get *no* hurt by Adam's fall.

In these, and the like, sentences the *two negations contradict each other*, and make it the same as if we would say, I can do something. I can drink. I can give more for it. I have been doing something. It is possible.

Where, *here* and *there* are frequently used for *whither*, *hither* and *thither*; as, *where* are you going? for, *whither* go ye?—He came *here* yesterday; for, he came *hither* yesterday.—I am going *there* to-morrow; for, I am going *thither* to-morrow.—These improprieties will be evident by attending to the signification of the adverbs: thus,

Where, signifies in which, or what place.

Whither,—to which, or what place.

Here,—in this place.

Hither,—to, or towards this place.

There,—in that place.

Thither,—to, or towards that place.

We frequently both hear and see *from whence*, *from hence*, and *from thence*; though they contain an evident repetition; thus, *from whence*, is *from* from what place. *From thence*, *from* from that place. *From hence*, *from* from this place, or thing.

Never is also frequently used for *ever*, though
their

their significations be directly opposite; as, He will not comply though I should give him *never* so much; for,—*ever* so much.

The particular uses and arrangement of adverbs will be best learned, by attending carefully to the manner in which they are used, by the best English Authors.

VII. THE PREPOSITION. •

What is a Preposition?

A particle, joined to the other parts of speech, to shew their situation, relation, or reference to one another; as,

Now send men *to* Joppa, and call *for* one Simon, whose fir-name is Peter. He lodgeth *with* one Simon, a tanner, whose house is *by* the sea side.

How may prepositions be known from other words?

By placing a pronoun in the accusative after them, with which they will make sense; as, *from* us, *to* me, *by* them.

How many kinds of prepositions are there?

Two: separable and inseparable.


Which are the separable prepositions?

They are mostly contained in the following list.

Between, besides, above, beneath, about, Behind, beyond, amongst, within, without, After, towards, against, nigh, at, upon, Before, until, with, into, from, of, on.

☞ Prepositions

* From *præ* before, and *pono* to place: prepositions being generally placed before the nouns and pronouns with which they are connected.

 Prepositions are frequently subjoined to verbs, in which case they assume the nature of adverbs, and considerably affect the meaning of the verb; as, *to give out, to take in, to fall on.*

Which are the inseparable prepositions?

- Certain particles combined with other words, which either vary, or quite reverse the meaning of the radical word; but which have no separate existence in our language.

R U L E XIX.

A preposition governs the noun or pronoun following it, in one of the oblique cases,—as described and exemplified pages 41, 42 and 43.

Prepositions stand in almost all positions; so
as

Observations on PREPOSITIONS in Composition.

A is used, but improperly, for *in* or *on*; as, he lies a-bed; he is gone a shore; instead of, he lies in bed; he is gone on shore.

Be is used to signify *about*; as, bestir, bespatter, besprinkle. It signifies also *by* or *nigh*; as, beside; *in*; as, betimes, or, in time; *for*, or *before*; as, to bespeak, or, to speak for.

For, is negative or privative; as, forbid, bid it not; forsake, seek it no more.

Fore, implies prescience; as, foresee, foretel, forwarn.

Mis is used to point out error or defect; as, misdeed, mistake, misuse, misfortune, mistrust, misconstruction.

Over denotes eminence or superiority; as, overcome, over-rule; or, *excess*; as, over-fast, overjoy, overpower.

Out denotes excellency, excess, or superiority; as, out-do out-go, out-run, out-wit.

as to express the relation of one word to another, the instrument with which, or the manner how

Un implies negation; as, unworthy, not worthy; unpleasant, unconcerned, unwilling, unavailing.

When *un* is joined to a verb, it undoes what has been already done; as, to unsay, to recant; to undo, to destroy what has been done.

With denotes resistance or privation; as, withstand, to stand against, withdraw, to take away.

All these are English prepositions.

Many Latin prepositions, joined with other words, have become English words through custom; as,

Ab, or *abs*, which signifies separation or parting; as, abstain, to refrain from; absolve, to clear, or free from; abdicate, to withdraw.

Ad--at, or *to*; as, adhere, close to; adjacent, near.

Ante--before; as, antecedent, a word going before; to antedate, to date before, antepenult, the last but two.

Circum--about; as, circumambient, to lie round about; circumvallation, ditching about.

Con, sometimes written *Co*, *Col*, or *Com*, signifies together, with; as, convocation, a calling or meeting together; co-operate, to labour together; colloquy, a talking together; commerce, a trading together.

Contra--against; as, contradict; to gainsay, or speak against: from this preposition comes *counter*, which signifies opposition; as, to counteract, countermand.

Dis--privation or negation, and gives the word it is compounded with, a signification contrary to its original meaning; as, disagree, distrust, disapprove, disengage.

E, or *ex--out*, *out of*, or *off*; as, to evade, to put off; to exclude, to shut out.

Extra--beyond, or *over and above*; as, extravagant, extraneous, extraordinary, extrajudicial.

how an action is said to be done, &c. But, there seems to be a propriety in placing the pre-

H

position

In has often a negative signification; as, inoffensive, inactive, inaccurate, inhumane, incomprehensible.

N, in *in*, is often changed into *l*, *m*, *r*; as, illiberal, illegal, immodest, immortal, irreligious, irrational.

In denotes that one thing is put into another; as, inclose, infuse, inol, impale, import, impress.

En is used in words of French original; as, enrich, enrage, encourage, &c. It never signifies privation, but denotes the disposition, or impression received.

Inter signifies *between*; as, intersperse, intercept, interline, intervene, interval, interpose, interpolation.

In French words *enter* is used instead of *inter*; as, entertain, enterlace, enterprize, enterparlance.

Ob--opposition, or *against*; as, obstacle: in many words *b* is changed into *p*; as, oppose, opprobrious, &c.

Per signifies *by*, or *through*; as, perfect, perforce, pervade, permanent, perpendicular.

Post--after; as, postscript, postpone, posthumous, posterity, postexistence, post-haste, post-date.

Pre--before; as, presuppose, premeditate, pre-exist.

Preter--besides, or *against*; as, preter-natural, against nature, or contrary to it; pretermision.

Re--again; as, to repeat, relapse, reiterate. Also--*opposition*; as, repulse, beat back; reprove, speak against.

Retro--backwards; as, retrospective, looking backwards; retrograde, retrocession, retrogression.

Sub--under; as, to subscribe, to write under; subtract, to take from; subside, to stand under; subaltern.

Subter has nearly the same signification; as, subterfuge, a place to flee under; subtend.

Super signifies above; as, supereminent, superabundant, superscription. *Super* is changed into *sur* in words derived from the French; as, surface, surplus, surrender.

Trans-----over or *beyond*; as, transfer, transport,

position immediately before the word which it governs, thus;

“As I was sitting *in* my Haram, *with* my lamp burning *before* me, computing the products *of* my merchandise, and exulting *in* the increase *of* my wealth; I fell *into* a deep sleep, and the hand *of* him who dwells *in* the third heaven was *upon* me.—I was lifted *from* the ground, and transported, *with* astonishing rapidity, *through* the air.”

Adv.

VIII.

transmigration. It also denotes the change of one thing into another; as, transform, transfigure, transmutation.

There are also Greek prepositions used in composing English words; as, *a* or *an* which signifies *not*; as, anonymous, without name; anarchy, without government.

Amphi signifies *both* or *two*; as, amphibious, creatures which can live on either land or water; amphibology, a speech of an uncertain or doubtful meaning.

Anti--against, or *contrary*; as, antichrist, against or an enemy to Christ; antinomian, against the law, anticonvulsive, antipodes, antifebrile, antidote.

Hyper--over and above; as, hypercritic, a critic of better talents than another, or captious beyond measure; hyperbolic, exaggeration; hypermeter.

Hypo--under; as, hypocrite, one under a mask; hypogeum, under the earth, hypothetical, under conditions.

Meta--beyond; or the changing of one thing into another; as, metaphor, metamorphosis, metaphysical.

Peri--about; as, periphrasis, speaking in a round about way; peripatetic, one who walks about; perimeter.

Syn--with, or together; as, synod, a meeting together, or a convocation; synthetic, compounding things together:—*m* is sometimes substituted in place of *n*; as, sympathy, mutual feeling; symphony, harmony of sound.

VIII. THE CONJUNCTION. *

What is a conjunction?

A part of speech which serves to unite two or more sentences, and to shew their dependence upon one another.

How may conjunctions be known from other words?

In general, words which unite two or more sentences into one are conjunctions.

How many sorts of conjunctions are there?

There are many, but the most considerable of them are,

I. COPULATIVE; as, *and*, which does no more than barely join sentences, together; as,

James is a lawyer *and* John a surgeon.—The sun shines *and* the sky is clear.

II. CASUAL OR CONTINUATIVE; as, *for*, *that*, *because*, *therefore*, *hence*, *thence*, &c. which point out the relation between causes and effects, or join such as have essential coincidence; thus, we cannot say, James is a lawyer *because* John is a surgeon; but we can say, the sky is clear *because* the sun shines.

The reason is, with respect to the first, the co-incidence is merely accidental; with respect to the last, it is essential, and founded in nature.

III. DISJUNCTIVE, which join the sentence but disjoin the sense. These are either simple, as when we say, it is *either* day *or* night; or ad-

H 2

versative

* From *con* with, and *jungo* to join: its use being to join sentences.

versative, marking opposition; as, it is *not* day *but* night. For we are *but* of yesterday.

IV. **CONDITIONAL**; as, if, if not, perhaps, expressing a supposition or doubt; as, *If* he come, he will oblige me; *if not*, I cannot help it.

V. **ORDINATIVE**; as, however, thereafter, moreover, finally.

VI. **CONCESSIVE**; as, though, although, albeit.

Some words are adverbs, prepositions, or conjunctions, according as they are taken in different views,

Give a list of the conjunctions.

Except, perhaps, likewise, also,
Moreover, nor, whereas, although,
But, howsoever, so that, or,
Yet, otherwise, unless, wherefore,
For, neither, if, therefore, because,
Save, either, whether, since, and, as.

1. RULE XX.

The conjunctions *and*, *or* and *nor*, generally connect *verbs* in the same *time* and *mode*; and *nouns* and *pronouns* in the same *case*; as,

He sings *and* plays well. She *and* he were taught, in one school. I taught him *and* her, *and* they were diligent scholars. You *or* I must go. *Neither* he *nor* she can attend.

2. RULE XXI.

Or follows *whether* and *either*, in a sentence, and *nor* follows *not* and *neither*; as,

Whether

Whether do you ride *or* walk?—*Either* the one *or* the other tells a falsehood.—*Not* once *nor* twice.—*Neither* the one *nor* the other.

Conjunctions are often used distributively, or in pairs, to connect the subsequent and preceding members of a sentence; as,

Both—and: *both* old *and* young must die.

Tho'—yet: *tho'* you say it, *yet* I will not be-

As—as: *as* white *as* snow. (lieve it.

As—so: *as* the stars, *so* shall thy seed be.

So—as: you are not *so* old *as* he is.

So—that: it is *so* bad *that* I cannot use it.

Not only—but: *not only* once *but* always.

IX. THE INTERJECTION. *

What is an interjection?

A part of speech denoting some sudden passion or emotion of the mind.

H 3

INTERJECTIONS

* From *inter* between, and *facio* to throw.—It is a compendious way of expressing a sentence, in one word; that the shortness of the phrase may suit the suddenness of the emotion or passion expressed by it.

“The dominion of speech is founded on the downfall of interjections. Without the artful contrivance of language, mankind would have nothing but interjections, with which to communicate, orally, any of their feelings. The *neighing* of a horse, the *lowing* of a cow, the *barking* of a dog, the *purring* of a cat, *sneezing*, *coughing*, *shrieking*, *groaning*, and every other involuntary convulsion, with oral sound, have almost as good a title to be called parts of speech as interjections have.”

J. H. TOOKE.

INTERJECTIONS express

1. Joy; as, hey! brave!
2. Grief; as, ah! alas! woes me! alack!
3. Wonder; as, O strange!
4. Praise; as, well done! O brave! very well!
5. Aversion; as, away! begone! fy! tush!
pish! pshaw! foh! avaunt! pugh!
6. Laughter; as, ha, ha, he!
7. Surprise; as, hah! heyday! what! strange!
8. Incitement to attention; as, hark! lo! see!
hallo!
9. Desire of silence; as, hush! peace! silence!
10. Languor; as, heigh ho!
11. Deliberation; as, hum!
12. Exultation; as, heigh! huzza!
13. Salutation; as, hail! all hail!
14. Pain; as, O! Oh!
15. Wishing; as, O! O that!
16. Exclaiming; as, O!

Nouns are sometimes used for interjections; as, O shame! with a mischief! O wretched! O the villany!

Interjections co-incide with no other part of speech; but are either uttered alone, or thrown into a sentence without altering its form: they do not so much indicate thought as feeling.

OF DERIVATION.

How many sorts of derivatives are among words purely English?

Four: viz. 1. Adjectives from nouns: as, wealth,

wealth, wealthy; health, healthy; fruit, fruitful.

2. Nouns from adjectives; as, fruitful, fruitfulness; sinful, sinfulness, sensible, sensibility.

3. Verbs from both nouns and adjectives; as, from a *fish*, comes to *fish*; from a *rule*, comes to *rule*; from *black*, to *blacken*; *hard*, to *harden*; *soft*, to *soften*; *sharp*, to *sharpen*; *sweet*, to *sweeten*.

4. Nouns from verbs; as, from to *run*, comes *runner*, from to *love*, comes *lover*; *dance*, *dancer*; *sing*, *singer*; *play*, *player*; *sit*, *sitter*; *trifle*, *trifler*.

RULES concerning the derivation of Words.

1. Adjectives signifying plenty, are formed from nouns by adding *y*; as, health, healthy; louse, lousy; filth, filthy; wealth, wealthy.

2. Adjectives signifying fulness, are formed by adding *-ful* or *-some* to nouns; as, sin, sinful; mercy, merciful; joy, joyful; plenty, plentiful; burden, burdensome; whole, wholesome; trouble, troublesome; delight-ful, -some.

3. Adjectives signifying want, are formed from nouns by adding *-less*; as, worth, worthless; wit, witless; care, careless; use, useless.

4. Adjectives signifying likeness or similitude, are formed from nouns by adding *-ly*; as, earth, earthly; father, fatherly; heaven, heavenly.

5. Adjectives signifying the materials of which any thing is made, are formed from nouns by adding *-en*; as, earth, earthen; oak, oaken; ash, ashen; birch, birchen; silk, silken.

6. Adjectives which diminish the quality of

any thing, are formed from other adjectives by adding *-ish*; as, black, blackish; red, reddish; sweet, sweetish; white, whitish; soft, softish.

When *-ish* is added to a noun, the adjective formed therefrom denotes likeness; as, child, childish; monk, monkish; thief, thievish.

Diminutive * names sometimes end in *-kin* and *-ock*; as, lamb, lambkin, *a young lamb*; pipe, pipekin; hill, hillock, &c. Sometimes in *-ing*; as, goose, gosling; or in *-rel*; as, cock, cockrel; pike, pikerel, &c.

7. Names ending in *-ship*, *-rick* and *-wick*, denote office, state, or condition; as, kingship, fellowship, lordship, bishoprick, bailywick, &c.

Names ending in *-head*, or *-hood*, point out the condition, state, or quality; also the place in which power is exercised; as, thralldom, freedom, dukedom, earldom, kingdom.

Abstract nouns are derived from adjectives and verbs, by the addition of *th* and *ness*.

1. From adjectives; as, broad, breadth; long, length; strong, strength; deep, depth; true, truth; dear, dearth; warm, warmth; white, whiteness; hard, hardness; sweet, sweetness.

2. From verbs; as, *growth*, from *to grow*; *stealth*, from *to steal*; *birth*, from *to bear*, &c.

What English words are derived from words in other languages?

1. English words ending in *ion*, *ty*, *ence*, or *cy*,
nt,

* From *Diminutivus*, or *Diminuere*, to lessen, or make a thing less,

nt, al, id, ude, ary or ory (n, r or t, between two vowels) able, ate, act, cede, cle, ed, ere, cess, fy, ibe, ict, ide, ile, ine, ign, ise, ist, it, ive, nse, ose, our, ous, pel, uct, uce, uge, ume, une, ure, use, ute, and x, are generally derived from the Latin.

2. Words ending in *cal, ic, is, ism, ogue, dy, gy, my, ny, phy, ancy, asm, aster, ax, cele, chy, copy, etry, gram, graph, iad, iac, iast, ics, ist, ize, labe, lage, meter, oce, ope, ophe, oides, oid, ole, ome, oma, ory, ox, phor, pse, sy, yele, &c.* are derived from the Greek.

3. Words having a diphthong, between two consonants, are generally derived from the French; as, *chaife, tour, suit, joint, courage, rejoice, rout.*

Words ending in the diphthong *oy*, or the treble vowels *ieu, eau*, are generally of French original; as, *joy, adieu, lieu, eau, beau, &c.*

Words ending in *ible, ment, ive*, come to us through the *medium* of the French, and are originally derived from the Latin; as, *corruptible, imperceptible, amendment, commandment, cap- tive, corrosive.*

Many other rules have been given, by Gram- marians, concerning English words borrowed from other languages; but, as these rules are of little importance to mere English Scholars, and of none, to persons who understand the languages from which the words are derived, they are omitted here for the sake of brevity.

O F

OF THE CHOICE AND ORDER
OF WORDS.

What is meant by a proper choice of words?

Words, which, in their common acceptation, are best suited to express the ideas intended to be communicated by them. *

What is meant by the order of words?

Arranging them in periods or sentences, so as to express the signification intended by them.

What is a period, or sentence?

"A combination of words so arranged as to express a complete thought," and is either simple or compound.

What is a simple sentence?

That which has but one finite verb in it; as,
The

* This rule is frequently transgressed by persons, using words or phrases which they do not understand;---by a studied affectation of singularity;---by using words which have a meaning either doubtful, or different from what is intended; or by using such words as have---no meaning at all.

We often hear of a *sedition* MAN, for a *judicious* MAN; a *confection*, for an *infectious* DISEASE; *ingenious* for *ingenuous*, *lethargy* for *liturgy*, *least* for *left*, with many others, equally misapplied, by persons who pick up words without attending to their meaning; and, as there are no blunders more frequent, nor more ridiculous, than those made by a misapplication, or an improper choice of words, persons, who desire to speak or write correctly, ought to be at great pains, in acquiring such a stock of words as will enable them to express their thoughts in the clearest and most concise manner.

The sun shines. The good man loves virtue for itself. *

What is a compound sentence?

That which has *two or more finite verbs* in it, either expressed or understood; as, The sun shines, and the sky is clear.

In what order ought words to be arranged? †

Order, in general, is divided into *natural* and *artificial*, but no exact rules have been given for placing all the words in a sentence; only the perspicuity, beauty and energy of the expression ought chiefly to be regarded.

What is meant by natural order?

That which places the words of a sentence, one

* In every sentence something is said of something. That of which something is said, is called the *subject*, and that which is said of it, is called the *predicate*. These two parts may of themselves constitute a sentence; thus, The Sun shines; here *Sun* is the *subject*, and *shines* the *predicate*: but besides these, which are the essential parts of a sentence, there are commonly some other words, called the accidental part, denoting *some* quality or circumstance belonging to them: thus, The good man loves virtue for itself. Here *man* is the *subject* or *agent*, *loves* the *predicate* or *attribute* affirmed of him, and *virtue* the object upon which his love terminates. Every sentence or period should contain one entire thought, and different thoughts should be arranged in different sentences or periods.

† In many cases the words in a sentence are limited to one particular arrangement; as, Cain slew Abel,--for, Cain Abel slew, is ambiguous; slew Abel Cain, is nonsense; and, Abel slew Cain is a falsehood.

one after another, in the same order with the conceptions of our minds; thus,

1. The Antecedent naturally precedes the Relative; as, Men are apt to forgive in themselves, what they blame in others.

2. In a conditional sentence, the conjunctive member naturally stands first; as, If you would avoid what is base, suffer not folly to lay hold on your heart.

3. That member which expresses the effect of an action comes naturally last; as, Though you offer ever so good reasons you will not prevail upon [*with*] him.

4. The like may be said with regard to the time of performing actions; as, The Roman eloquence soon declined, when Cicero was dead.

5. The effect, being naturally first observed, leads to the cause; as, All the pleasures of life must be uncertain, since life itself is not secure.

What is meant by artificial order?

Artificial order is when words are so arranged as to render them most agreeable to the ear; but so as the sense may not be thereby obscured: as, in the examples already given, we may say,

1. What men blame in others, they are apt to forgive in themselves.

2. Suffer not folly to lay hold on your heart, if you would avoid what is base.

3. You will not prevail with him, though you offer ever so good reasons.

4. When Cicero was dead, the Roman eloquence soon declined.

5. Since life itself is not secure, all its pleasures must be uncertain.

The variety of inversions of a sentence depends upon the number of its members; thus, two members may be combined only two ways; three may be combined six ways; four, twenty four; five admit of one hundred and twenty different ways; so six would admit of no less than 720. A progression thus extensible to infinity, though many of them would express ambiguity, nonsense or falsehood; but in general, that order of words in a sentence or period, is the most agreeable, where, without obscuring the sense, the most important images, the most sonorous words, and the longest members bring up the rear.

OF FIGURATIVE LANGUAGE.

What is meant by figurative language?

A form of speech different from the ordinary
I way

*** When a deficiency, redundancy or repetition of words is used, it is called simply a *figure*; when a word is changed from an original to a borrowed signification, it is called a *trope*. The figurative sense should always have a relation to the proper, and the more intimate the relation is, the figure is the more beautiful.---Figurative language, though introduced by necessity, came afterwards to be cultivated for ornament, like clothes which, though introduced as a protection from the injuries of the weather, came afterwards to be worn for distinction and decoration.

way of expressing the same meaning. It may consist of a *deficiency*, a *redundancy*, or a *repetition* of words;—or, the words may be changed from their *ordinary meaning* to a *borrowed one*, and then employed agreeably to this change.

Which are the ordinary figures in language?

A few of them are, Personification, Ellipsis, Repetition, Antithesis, Gradation, Hyperbole, Irony, Simile, Metaphor, Allegory, by a judicious application of which, a peculiar beauty and energy is given to language; but, being its riches, they should be properly managed, and not lavished indiscreetly.

I. PERSONIFICATION.

What is personification?

It is that figure of speech whereby we ascribe life and sex to inanimate objects; as,

First in *his* east the glorious lamp was seen,
 Regent of day, and all the horizon round
 Invested with bright rays; jocund to run
His longitude thro' heav'n's high road; the grey
 Dawn, and the pleiades before *him* danc'd,
 Shedding sweet influence. Less bright the moon,
 But opposite, in levell'd west was set
His mirror, with full face borrowing *her* light
 From *him*, for other light *she* needed none.

Lo, in the vale of years, beneath,
 A grisly troop are seen,
 The painful family of *Death*
 More hideous than their *queen*.

The

The war hath introduced abundance of polysyllables, which will not be able to live many more campaigns. Speculations, remonstrances, operations, preliminaries, delegates, ambassadors, plenipotentiaries, manœuvres, palisades, communication, circumvallation, battalions, as numerous as they are, if they attack us too frequently, in our coffee-houses, we shall certainly put them to flight and cut off the rear.

II. ELLIPSIS.

What is meant by Ellipsis?

Ellipsis, as applied to grammar, is the omission of some word, or words, which must be supplied either to complete the sense, or make out the grammatical construction.

The principal design of this figure is to avoid disagreeable repetitions, as well as to express our ideas in as few words, and as pleasing a manner as possible; therefore, *Whatever is equally understood, without being expressed, may be omitted; as,*

A learned (man, a) wise (man) and (a) good man.—I love (them) and (I) honour them. I love the one as well as (I love) the other.—He is a great (man) and (a) good man in one (respect) and (in) all respects.—All this
I 2
(Character)

*** In the application of this Figure, great care should be taken to avoid ambiguity; and, when ever it obscures the sense, it ought by no means to be admitted.

{character) is true, and more (than all this character is true).

Thus, at their shady lodge arriv'd, both stood,
Both turn'd, and under open sky ador'd (heaven
The God that made both sky, air, earth, and
Which they beheld, the moon's resplendent globe
And starry pole: Thou also mad'st the night,
Maker omnipotent, and thou the day.

III. REPETITION.

What is repetition?

It is that figure which, gracefully uses either the same word oftener than once, or the same sense in different words; as,

Naked came I out of my mother's womb, and *naked* shall I return thither; the *Lord* gave and the *Lord* hath taken away, blessed be the name of the *Lord*.

To every thing there is a *season*, and a *time* to every purpose under heaven.

The Lord he is the God, the Lord he is the God.
What riches give us let us then inquire,
Meat, fire and *clothes*, what more? *meat, clothes*
and *fire*.

————— *That be from thee far;*
That far be from thee, Father, who art judge
Of all things made, and judgest only right.

Paint,

*** Repetition, when the subject does not require it is as tedious as otherwise it is delightful.

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Paint, ruffles, lace were call'd to ease his pain;
But ruffles, lace and paint were all in vain.

The ruling passion, be it what it will,
The ruling passion conquers reason still.

Now hanging o'er the spring his drooping head,
With a sad sigh, these dying words he said;
Ah! boy, belov'd in vain! through all the plain
Echo resounds, *AH! BOY, BELOV'D IN VAIN!*
Farewel, he cries; and with that word he dy'd;
FAREWEL, the miserable nymph replied.

IV. ANTITHESIS.

What is antithesis?

Placing one object in opposition to another, so
as to render the thoughts or expressions more
strikingly distinct; as,

*The full soul lotheth the honey-comb; but to the
hungry soul, every bitter thing is sweet.*

*Though they dig into hell, thence shall mine
hand take them; though they climb up to hea-
ven thence will I bring them down.*

—But then thou must outlive (change
Thy youth, thy strength, thy beauty, which will
To wither'd, weak and grey.

All discord, harmony not understood,
All partial EVIL, universal GOOD.

*Love, hope and joy, fair PLEASURE's smiling train,
Hate, fear and grief, the family of PAIN;
These, mixt with art, and to due bounds confin'd,
Make, and maintain the balance of the mind.*

V. GRADATION.

What is gradation, or climax?

Placing the members of a sentence in a regular scale, ascending or descending from each other: as,

Moreover, whom he did predestinate, them he also called; and whom he *called*, them he also justified; and whom he *justified*, them he also glorified.

How then shall they call on him in whom they have not BELIEVED? and how shall they *believe* on him of whom they have not HEARD? and how shall they *hear* without a PREACHER? and how shall they *preach* except they be sent?

After we have practised good works a while they become easy; and, when they are *easy*, we begin to take pleasure in them; and, when they *please* us, we do them frequently; and, by *frequency* of acts, a thing grows into a habit; and a confirmed *habit* is a kind of second nature; and, so far as any thing is *natural*, so far it is necessary, and *we can hardly do otherwise*; nay, we do it many times when we do not think of it.

There

*** The word which ends the first member of the period commonly begins the second, and so on, till the whole be finished.

which
direct

There is no enjoyment of property without GOVERNMENT, no *government* without a MAGISTRATE, no *magistrate* without OBEDIENCE, and no *obedience* where every one acts as he pleases.

Sweet harmonist ! and *beautiful* as sweet !
And *young* as beautiful ! and *soft* as young !
And *gay* as soft ! and *innocent* as gay !
And *happy* (if aught happy here) as good !
Song, beauty, youth, love, virtue, joy!—her own ;
And she was *mine* ; and *I* was—*was* most blest.

The queen, recover'd, rears her humid eyes,
And first *her husband* on the poop espies,
Shaking *his hand*, at distance on the main ;
She took the sign, and shook *her hand* again ;
Still as *the ground* recedes contracts *her view*
With sharpen'd sight, till she no longer knew
The much lov'd *face* ; that comfort lost supplies
With less, and with *the gally* feeds her eyes :
The gally borne from view, by rising gales,
She follow'd with her sight *the flying sails* :
When even the flying sails were seen no more,
Forsaken of *all sight*, she left the shore.

VI. H Y P E R B O L E.

What is a hyperbole ?

That figure of speech by which objects are magnified or diminished beyond the truth ; as,
My

*** A Hyperbole has been compared to a bow-string, which relaxes by over straining, and produces an effect directly contrary to that which was intended.

My horse is swifter than the wind; yours is slower than a tortoise.

Host against host with shadowy squadrons drew,
The sounding darts in iron tempests flew;
With streaming blood the slippery fields were dy'd,
And slaughter'd heroes swell the dreadful tide.

His sparkling eyes, replete with ireful fire,
More dazzled and drove back his enemies
Than mid-day sun.

Thou art like the snow upon the heath:—Thy
arms like two white pillars in the hall of the
mighty Fingal.

VII. I R O N Y.

What is Irony?

That which intends the reverse of what it says,
and under the mask of praise conceals the keen-
est satire; as,

Cry aloud: for he is a god, either he is talk-
ing, or he is pursuing, or he is on a journey, or
peradventure he sleepeth, and must be awaked.

That the sacred person of a senator's foot-man
should be free from arrest, although he undoes
the poor ale-wife, by running on scores, is a
circumstance of equal wisdom and justice, to
avoid

*** In Ironical expression, something should always
appear, in the words or gesture, to shew that the person
is not in earnest.

avoid the great evil of his master's lady wanting of liveries behind the coach. SWIFT.

By these methods, in a few weeks, there starts up many a writer, capable of managing the profoundest, and most universal subjects. For, what though his head be empty, provided his common place book be full ! and, if you will bate him but the circumstances of method, and style, and grammar, and invention ; allow him but the common privileges of transcribing from others, and digressing from himself, as often as he shall see occasion ; he will desire no more ingredients towards fitting up a treatise that shall make a very comely figure on a bookseller's shelf, there to be preserved neat and clean, for a long eternity, adorned with the heraldry of its title, fairly inscribed on a label ; never to be thumb'd or greas'd by students, nor bound to everlasting chains of darkness in a library ; but, when the fulness of time is come, shall happily undergo the trial of purgatory in order to ascend the sky. *ib.*

VIII. S I M I L E.

What is a simile ?

The comparing of one object to another, on account of some similar qualities ; as,

The *righteous* shall be *like a tree* planted by the waterside.

Sorrow, like a cloud on the sun, shades the soul of Clefhammer.

——Black

———Black it flood as night,
Fierce, as ten furies, terrible as hell,
And shook a dreadful dart.

———On t'other side,
Incens'd with indignation, Satan stood
Unterrified, and like a comet burn'd,
That fires the length of Ophiuchus huge
In th' artie sky, and from his horrid hair
Shakes pestilence and war.

When reason, like the skilful charioteer,
Can break the fiery passions to the bit,
And, spite of their licentious fallies, keep
The radiant tract of glory,—passions then
Are aids and ornaments.

As we perceive the shadow upon the sun-dial,
but discern not its progression; and as the shrub,
or grass appears in time to be grown, but is seen
by none to grow; so also the proficiency of our
wits, advancing by small improvements, is per-
ceived only after some distance of time.

IX. METAPHOR. *

What is a metaphor?

The name of one object put for another, on
account of some similar qualities; as,

The *righteous* shall be a tree planted by the
water-side.

* A simile may be turned into a metaphor by taking
away the comparing particle; thus, The righteous is
like a tree, &c. is a simile; The righteous *is a tree*, &c.
a metaphor.

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In peace, *thou art the gale of spring*; in war,
the mountain storm.

Be thou a *stream of many tides* against the
foes of thy people; but *the gale which moves the*
grafs, to those who ask thine aid.

There is a *tide* in the *affairs* of men,
Which, taken at the *flood*, leads one to *fortune*;
Omitted, all the voyage of their *life*
Is bound in *shallows* and in *miseries*.
On such a *full sea* we are now *afloat*;
And we must take the *current* when it serves,
Or lose our *ventures*.

X. ALLEGORY. *

What is an allegory?

Several metaphors connected in a continued
discourse; as, Thou

* "Nothing gives greater pleasure than this figure,
when the representative subject bears a strong analogy,
in all its circumstances, to that which is represented;"
if the one be not mistaken for the other.

---But "The first and grand mistakes in religion pro-
ceeded from taking literally what was only meant figu-
ratively, or emblematically:-----It was taking symbols
for realities that made men imagine a purifying quality
in the blood of beasts:-----It was laying hold of the let-
ter, and letting the meaning slip, that induced men to sa-
crifice their first born---and at last made human sacrifice
fashionable.-----In short, looking at the external sym-
bols and letter, and not at the apparent certain mean-
ing of both, drove the Heathen to all their follies, and
mild and afterwards hardened and confirmed the Jews
in those absurdities under which they are ridiculous and
miserable to this day."

PRESIDENT FORBES' *Thoughts concerning Religion.*

Thou hast brought a vine out of Egypt: thou hast cast out the heathen and planted it: thou didst cause it to take deep root and it filled the land, &c. *Psalms* 80.

My Well-beloved hath a vineyard in a very fruitful hill. He fenced it, gathered out the stones thereof, planted it with the choicest vine, built a tower in the midst of it, and also made a wine-press therein: he looked that it should bring forth grapes, and it brought forth wild grapes, &c. *Isaiah*, cap. v.

O F S T Y L E. *

What is meant by style?

The peculiar manner in which any one expresses his thoughts in speaking or writing; and is various according to the sensibility, or intelligence of the person, or difference of the subject. †
In

* The word *Style* is a figurative expression, from *Stylus* a sharp pointed instrument with which the ancients used to write on brass, thin boards covered with wax, the bark of certain trees, on skins, &c. The impression made on these, by different persons, was various; as, clear, elegant, forcible, deep, &c. This came afterwards to be applied to the different manner in which people express their THOUGHTS, and called *STYLE*.

† The ancients distinguished style into the *Asiatic* and *Laconic*; or the manner of the Asiatics and the Lacedaemonians.---The *Asiatic* used many words to express little matter; the *Laconic* comprehended much matter in few words: some examples of the latter, remarkable chiefly

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There is, perhaps, as much diversity in the style, or manner, in which different persons express their sentiments, as there is variety in the features of their faces, or difference in the tones of their voices.

The manner of expression, peculiar to some persons, is perspicuous, to others ambiguous; to some redundant, to others concise: some subjects require sublimity, others simplicity; some elegance, others plainness, and the language, being the dress of thoughts, should always correspond to the subject.

But though almost every person has a peculiar manner of expression; yet, as correctness of language may be acquired by the observation of rules, so may style be greatly improved by attentively perusing the best authors, till their manner of expression become familiar.

The scholar, having learned all the parts of Grammar, seen their connection with, and dependance upon each other, as members of discourse, and the rules of syntax, illustrated by a variety of examples, should next be taught to parse and construe sentences, till he can readily

K

distinguish

for their brevity are recorded; such as, "it" the answer returned by the Lacedemonians to a long threatening letter from an enemy.---"No" the answer returned by the same people to Philip, when demanding something extravagant of them.---That of the Spartan general to the ambassador of Samos; "As to what you have said, the first part I do not remember, the middle I do not understand, and the last I do not approve."---Or that of Cesar to the Roman Senate, after he conquered the king of Pontus; "I came, I saw, I conquered."

distinguish the parts of speech, and account for their concord and government, as in the following

EXAMPLES.

My sighs arise with the beam of the east: my tears descend with the drops of night.—

- My* the pronoun of the 1. pers. sing. in the genitive, governed by the noun *sighs*.
sighs a noun in the nominative plural.
arise a neuter verb, of the 3. pers. plu. pres. of the indicative, agreeing with its nominative *sighs*.
with a preposition.
the the definite article.
beam a noun, in the ablative singular, governed by the preposition *with*.
of a preposition.
the the definite article.
east a noun, in the gen. sing. governed by the preposition *of*.
my the pronoun of the 1. pers. sing. gen. governed by the noun *tears*.
tears a noun in the nom. plural.
descend a neuter verb, 3. pers. plu. pres. of the indic. agreeing with its nom. *tears*.
with a preposition.
the the definite article.
drops a noun, in the ablative plu. governed by the preposition *with*.
of a preposition.
night a noun, in the genitive sing. governed by the preposition *of*. —I

—I was a lovely tree in thy sight, Oscar, but thy death laid my green head low.

I the pronoun in the 1. perf. sing. in the nominative.

was a substantive verb, of the first perf. sing. past of the indicative, agreeing with its nominative *I*.

a the indefinite article.

lovely an adjective.

tree a noun, in the nom. sing. following the substantive verb *was*.

in a preposition.

thy the pronoun of the 2. perf. sing. in the genitive, governed by the noun *sight*.

sight a noun, in the ablative sing. governed by the preposition *in*.

Oscar a noun, in the vocative, singular.

but a disjunctive conjunction.

thy the pronoun of the 2. perf. sing. in the genitive, governed by the noun *death*.

death a noun in the nominative sing.

laid a verb of the 3. perf. sing. past of the indicative, active voice, agreeing with its nominative *death*.

my the pronoun of the 1. perf. sing. in the genitive governed by the noun *head*.

green an adjective.

head a noun, in the accusative sing. governed by the active verb *laid*.

low an adjective.

Now night had measured, with her shadowy cone,
 Half way up this vast, sublunar vault;
 And, from their ivory post, the Cherubim,

- Now* an adverb of time, *at this instant*.
night a noun in the nominative singular.
had mea- a verb, 3. perf. sing. perfect of the in-
asured dicative, active voice, agreeing with
 its nominative *night*.
with a preposition.
her the pronoun of the 3. perf. sing. gen.
 governed by the noun *cone*.
shadowy an adjective—*saint*, or *gloomy*.
cone a noun, in the ablative sing. governed
 by the preposition *with*.
half-way an adjective.
up an adverb.
this a demonstrative pronoun.
sublunar an adjective,—*terrestrial*, *earthly*.
vault a noun, in the accusative sing. govern-
 ed by the active verb *had measured*.
and a copulative conjunction.
from a preposition.
their the pronoun of the 3. perf. plu. gen.
 governed by the noun *post*.
ivory an adjective, figuratively applied as a
 quality of the noun *post*.
post a noun in the ablative sing. governed
 by the preposition *from*.
the the definite article.
Cherubim a noun in the nominative plu. *celestial*
spirits, *angels*. Forth

Forth issuing, at the accustom'd hour, arm'd
stood,
To their night-watches, in warlike parade.

Forth an adverb,—*out of doors, foreward, abroad.*

issuing the participle present of the verb *to issue.*

at a preposition.

the the definite article.

accustom'd an adjective,—*usual.*

hour a noun in the accusative sing. governed by the preposition *at.*

stood a neuter verb, 3. pers. plu. past of the indicative, agreeing with its nominative *Cherubim.*

armed an adjective,—*furnished with weapons of war.*

to a preposition.

their the pronoun of the 3. pers. plu. gen. governed by the compound noun *night-watches.*

night-watches a noun in the dative plu. governed by the preposition *to.*

in a preposition.

warlike an adjective,—*having the appearance of warriors.*

parade a noun in the ablative sing. governed by the preposition *in,*—*shew, military order.*

A Recapitulation of the Principles of the
ENGLISH GRAMMAR.

Into how many parts of speech are words divided?—*Nine*.—Name them.—1. The *Article*, &c.—What is an article?—What is the use of the article *a*?—What is the use of the article *the*?—What is a noun?—How many sorts of nouns are there?—*Two*.—What do proper names express?—What do common names express?—Are not names also divided into *natural*, *artificial* and *abstract*? *—How many numbers are there?—What does the singular number express?—What does the plural number express?—What is meant by gender?—How many genders are there?—Name them.—What is meant by case?—How many cases are there?—How are the different cases known?—What is an adjective?

* See note page 37.—Names formed from the attributes of other substances, are called *abstract nouns*; and, as substances are frequently attended to, on account of some particular quality or property, that quality or property, independent of the rest, becomes the subject of investigation, or discussion: thus, Let us suppose the substance, for example, to be a log of Wood; a Carpenter would have occasion to consider its strength, hardness, colour: a Geometrician would confine his observations to its figure,—length, breadth, thickness: a Chymist, regardless of all these qualities or properties, would attend to its taste, smell and component principles. Each of these artists, thus, selecting the particular attribute with which he is professionally connected, would form that attribute into an *abstract noun*.

jective?—What variations do adjectives admit of?
 —How is an adjective distinguished from a noun?
 —How many degrees of comparison have adjectives?—How are the comparatives and superlatives generally formed from the positive?—How are the comparative and the superlative degrees of words of more than one syllable, generally formed?—How many kinds of pronouns are there?—*Five*.—Name them.—*Personal, relative, &c.*—How many personal pronouns are there?—*Five*.—What are they?—*I, thou, &c.*—Decline the pronouns personal.—How do you distinguish when *that* is a conjunction, a relative pronoun, or a demonstrative? The conjunction *that*, expresses the end or motive of an action; as, I read *that* I may improve.—It may also be distinguished from a relative, as it cannot be changed into any of the relatives, *who, whom, which, what*, so as to preserve the sense; and, when *that* is a demonstrative pronoun, it will be immediately followed by a substantive or adjective.—How many kinds of verbs are there?—*Four*.—How is a verb *active* known from a verb *neuter*?—How many modes are there?—*Five*.—What are they?—How do you distinguish a verb in the indicative mode?—In the imperative?—In the conjunctive?—In the potential?—In the infinitive?—How many persons have verbs?—Name them.

All the Grammar should be frequently resumed by questions in this manner; answers to which may be given by the scholar in his own words.

EXERCISES.

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EXERCISES of *false Syntax*, to be read along with, and corrected by, the preceding RULES.

RULE I. *page 44.* Diana anger was Acteon death; and Helen beauty was the destruction of Troy's.—I found, by my friend accounts, that if it were a man business only to live, there would not be a more accomplished fellow in the whole country.—Socrates wisdom, Ulysses cunning and Achilles valour are famous in poets works and historians writings.

R. II. *p. 46.* Without virtue, the more eminenter the qualities and endowments of a rational being are, they become the hideous deformities and the more greater curses.

—He could make the worser appear
The more better reason, to perplex and darken
The most maturest counsels.—

He is more wiser than his teachers.

1. R. III. *p. 51.* Thus shall we pass, O warriors, in the day of us fall; then let us be renowned while we may, and leave we fame behind us, like the last beam of the sun when he hides him red head in the west.—He saw the disordered steps of him father, and her sighs arose.

2. R. IV. *p. 51.* A man of sense and breeding speaks no faster than she walks, and minds their words as well as her steps, keeping an even pace in both.—An Orator's tongue should be agreeable to the ears of their auditors, without either running faster than he can follow, or draw-

ing

ing but his words slower than we can have patience to attend.—There is not a more improving exercise to the human mind, than a frequent review of our own privileges and endowments.

3. R. V. p. 52. This is the man which brought the news.—She is one in which I can place the most entire confidence.—Honourable age is not that who stands in length of time.—He that will not work should not eat.

—He that studies nature's laws,
From certain truth his maxims draws.

4. R. VI. p. 52. The sun's light and heat are both necessary for animals; without this they could not live, without the former they could not move.—And the cloud came between the camp of the Egyptians, and the camp of Israel; and it was a cloud and darkness to those, but it gave light by night to the latter.

—Body and soul must part:
The former wings its way to its Almighty source;
The latter drops into the dark and noisome grave.

1. R. VII. p. 73. I loves reading.—We has done.—Thou shall not do so.—Pleasures is short.—Pains endures long.—Religion were designed for making mankind happy, and all acts of devotion has that tendency.—The greatest part of his riches were bequeathed to his own relations.—If thou forsakeest not thy follies, thou will soon be reduced to misery.—If it appears to snow, rain or thunder, I will not go.—There is
some


some who takes pleasure in doing mischief.—
What is I to do next?—Is I to go with you?—
To be good, are to be happy.

2. R. VIII. p. 74. Pleasure and pain is commonly not far asunder.—Grace and good manners adorns young men.—Time and tide waits for no man.—You and her is both in a fault.—You and me seldom differs.—James and me has waited long on John and you.—Them and me seldom agrees.—There is none more diligent than John and me.—There was a boy and a girl apprehended for stealing a gold womans thimble and a silver childs whistle.—There was a gold gentlemans snuff-box and a silver ladys watch found lately.

3. R. IX. p. 74. It was me who called for you last night.—It was them who gave us all this trouble.—It was him who bought the goods but it was me who paid for them.—It was her who first introduced the custom of inoculating children.

4. R. X. p. 75. I saw he and she yesterday.—He persuaded she that them was in no danger.—Some people blames we for being so officious.—Upon seeing I, he turned pale.—He used we very kindly.—I told John and he the story.—James sold Thomas and I a horse.

5. R. XI. p. 75. I who runs.—Thou who works.—The man who walkest uprightly shall be blessed.—All they who runs a race do not gain the prize.

 p. 75. I am the person who declare and affirm

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affirms that truth.—Thou is the man who toldest the news, and who affirmed that thou was present.

6. R. XII. *p.* 75. This is the person who you spoke of.—He is the very man who you fed and clothed, and who you lent your money to.—This is a gentleman, who I am much obliged to, in many respects.

7. R. XIII. *p.* 76. He deserves be encouraged.—I saw him to go away.—We dares not stay.—He is quite discouraged see how matters goes.—You love hear yourself talk.

8. R. XIV. *p.* 76. The learning languages is very difficult.—Learning of languages is very difficult.—By exercising of our faculties they are improved.—The indulging sinful thoughts very frequently produces wicked actions.

9. R. XV. *p.* 76. *Him* dying without issue, his estate was divided among his sisters. *Them* trifling, the rest were diligent. *Her* mourning her husband's absence, he returned and banished all her fears.—Swearing does not proceed from a natural propensity, in any man, *him* not being born of a swearing constitution.

10. R. XVI. *p.* 77. You may buy as many goods as thou please, but you should not let them remain too long unpaid.—Thou has done many generous actions for which you deserve praise.—I came yesterday and tell him I will not do it.—Dost thou think that you could find any man free from faults.—I went and sees my friends last week.

week.—Are you him who went past yesterday, and returns this morning.

1. R. XVII. *p.* 80. James is as rich as her, and she is as old as him.—We were stronger than them, but they were more cunninger than us.—She gave him many more gifts than I.—My father has left he more than I.

2. R. XVIII. *p.* 80. We could not travel no farther that day.—He could not do no more for me though I had been his brother, no, not he indeed.—We did not do nothing this season.—He will never be no taller.

R. XIX. *p.* 83. James received money from I, to give to they.—Peter and me sent for he and she.—You should not put too much confidence in he, lest you be deceived.—We must not always look on they who are most complaisant to be the truest friends.—Between you and I, this is but a trifle.

1. R. XX. *p.* 88. He came to town yesterday and returns about an hour ago.—He worked in the forenoon and walks in the afternoon all the time he was here.—He came and tells me that you and him are gone into the country last week.

2. R. XXI. *p.* 88. Whether he committed any acts of theft nor violence I cannot say; but neither he or his brother are well spoken of.—Solid peace and contentment consists neither in beauty or riches.—Neither old or young are exempted from trouble.

IMPROPRIETIES

ENGLISH GRAMMAR. 121

IMPROPRIETIES to be CORRECTED, for improvement in SPELLING and WRITING ENGLISH.

§ 1. SPELLING.

a steddý and indispatted atencion to what wee air engaiged inn is a shour marke off a supperior jenious and wil niver feal 'to distinguish those whoo hav aquired it.

an innatentive person is defecktiv in awl the comon ofices off livility: hee seams wraped up inn thoghte, yet hee scerfely ever thinks at awl.

No man is fitt fore eather bisness ore conversacion whoo dos note comand his atencion two thee preasant object, lett it bee what it wil.

Peuple canot allways bée imploied inn studdy, reeding and conversacion; their will bee maney an our, besidse what thees exerfises will take up.

Theere is a respeck dew twō mankind which should inclyne even the wisest off men too folow inocent custems.

When thees too air taken away, the posibillity of gilt and the posibility of inocence, what restraint cann the beleef of thee cread lay upon any man,

L

§ 2. DIVI-

* * * The following sections, if attentively perused, will recal to, and fix in the mind, the several parts of the Grammar. And, as the attention is easiest engaged by correcting what is wrong, it would be a very proper method, for improvement, first to write every sentence correctly, and then to make out the construction. See pages 110, 111, 112 and 113.

§ 2. DIVISION OF WORDS INTO SYLLABLES.

See pages 20 and 21.

The most wort-hles pers-ons, are gen-er-all-y the most imp-ud-ent-and pres-um-ing, in ev-er-y stat-ion of life.

Ev-er-y pers-on should cons-ult the nat-ive bias of his temp-er, bef-ore he chuse the waie of life in which he e-xpe-cts two meat happ-in-ess.

Exp-er-ience keeps a deer scoul, but fules wil lern in know-ot-her, and fear-cel-y in that: teechars may giv adv-ise, but thy canot giv cond-uck.

all-most awl occ-up-at-ions, ho-wev-er inc-onv-en-ient, ar bett-er for pe-op-le than a life off sloth, or id-le-ness.

Cur-io-sit-y is an us-ef-ull spring of nol-edge; it should be enc-o-ur-ag-ed in chi-l-dren, and ind-ulg-ed in youth.

Phi-lip of Mac-ed-on sade, He was beh-ol-den two the At-hen-i-an or-at-ors for rep-ro-ving hymn, for he would end-eav-our, both buy wordes and act-ions, to maik them lyars.

Buy see-king what is trul-y exc-ell-ent, and bye co-n-te-mpla-ting this, and this onl-ey, the minde ins-ens-ib-ly bec-omes acc-ust-o-med two it, and findes, that in this alon it can a-qui-es with co-n-tent.

§ 3. PUNCTUATION.

See pages 24 and 25.

My son, if sinners entice thee, consent thou; not refraining thy feet from their wicked ways.

The

ENGLISH GRAMMAR. 123

The semicolon after *thou* should be placed after *not*.

This bright beam of our future glory shall never be taken from us but in the world to come. We shall possess as much of the kingdom as we are able; and be clothed with all the light and splendor of the heavenly glory.

Place a colon after *taken from us*, and dele the point after *come*.

And she [Eve] bare a son and called his name Seth, for God said, she hath appointed me another seed, instead of Abel, whom Cain slew.

Place a comma after *God*, and another after *she*, and dele the comma after *said*.

And Jesus said unto him [the penitent thief] verily I say unto thee this day, thou shalt be with me in Paradise.

Dele the comma after *day*, and place it after *thee*.

The ways of heaven are dark and intricate,
Puzzled in mazes and perplex'd with errors:
Our understanding traces them in vain,
Lost and bewilder'd in the fruitless search.

Place a colon after *intricate*, and a comma after *errors*.

A beauteous lady in this land
Has twenty nails on each hand
Five and twenty on hands and feet
This is true without deceit.

L 2

§ 4. CAP-

*** These examples are sufficient to shew the importance of accurate punctuation;---that a point misplaced may reverse, destroy, or render doubtful, the meaning of a sentence, though accurately written.

§ 4. CAPITALS.

See pages 27 and 28.

and the lord Said to satan, whence Comest thou? and satan said, from Going To and Fro in the earth, And walking Up and Down in it.

and peter answered Unto her, tell me whether ye sold the land for so much? and she said, yea, for so much. then peter said unto her, how is it that Ye have agreed together to tempt the spirit Of the lord?

i am, Dear madam, your Affectionate friend, and most humble servant.—

o stay, o pride of greece, ulysses, Stay!
o cease Thy course, And listen to our lay.—

methought i heard a voice cry sleep No more;
macbeth Doth Murder sleep; The innocent sleep;
sleep, that knits Up the ravell'd sleeve of care,
the birth Of each day's life.—

my name Is religion; i am the offspring of
truth and love, and The parent of benevolence,
hope And joy.

§ 5. THE ARTICLE.

See page 36.

a idle man is the monster in a creation, every
thing around him is active.

an person, who appropriates toe himself the
reputation arising from another's performance,
discovers an barrenness of mind, an vainglorious
humour, an lazy disposition, and a unjust principle.
Drunkenness

Drunkenness impairs *a* understandin, waists *a* estate, banishes *a* reputation, consumes *a* body, and renders *the* man of *a* brightest parts *a* common jest of *a* meanest clown.

Before *a* invention of printing, the expence of procuring *the* Bible was at least equal to that of building *a* ordinary country church.

A most perfect and *a* most polished language, like old furniture, still retains something of *a* fashion of *a* time when it was made.

Hear is excellent linen at two shillings *the* yard, and fine tee at five shillings *the* pound.

§ 6. THE NOUN—NUMBER.

See pages 36 and 37.

She lived in great harmony with her husband, to whom she had born six *childs* awl of whome she survived.

L 3.

Since

Words, beginning with *a* require the article *a*, instead of *an*, before them; as, a uniform practice---a universal rule,---a unity of design.---Sometimes the meaning of a phrase is varied by omitting the article *a*; as the lady acted with a little modesty---the lady acted with little modesty. Sometimes the meaning is varied by changing the position of the article *a*; as, Lend me half a crown---lend me two shillings and sixpence;---lend me a half crown---lend me a half crown piece.

Sometimes the article *the* is applied to adverbs, and to adjectives of the comparative and superlative degrees; as, The more costly, the better.---The more difficult, the more honourable.---This is the best, though that be the longest.---The taller a tree is, the more it is exposed.---The more I converse with him, the more I love his company.---

Since I pluckt *Gooses*, plaid truant, and whipped *toppes*, I knew not, till lately, what it was to be beaten.

I think, in thees *daies*, one Onest man is obliged to tell another who air his friends, and who aire his *enemys*.

Theire retreats are more like deans of *robbers* or *wholes* of *foxs* than *fortresses* of *warriores*.

Two *thiefs* found meens to carry of three *calfs* and four *sheeps*; but three *mans*, with *stafes* in their *bandes*, followed them, and recovered the hole.

Sheeps run not half so timerous from the *wolfs*.

Or *horse*, or *oxes* from the *leopardes*

As they fly from their oft subdewed *slaivs*.

§ 7. — GENDER—CASE.

See pages 39—44.

Every one pitys the duke *his* daughter; who, being left his soal *heir* and *executor*, had not monie to pay his debtes.

She put herself into the garb of a *shepherd*, and in that disguys, lived many years unknown.

She is a capital *actor*, and deserves at leest awl the praise which has been bestowed on her.

She is a excellent *poet*, and has sometimes passed for a *prophet*.—She is *heir* to a good estate, and *adminisrator* of her uncle's will.

The true waie to advance another *man* virtue is to follow it, and the best meens to cry down another *man* vice is to decline it.

Some men, under a *fool* cap, exercise a *knave* wit,

wit, making a seeming simplicity the excuse of their impudence.

Success is *God* usual reward of diligence; and prosperity is commonly the industrious *man* attendant.

§ 8. THE ADJECTIVE.

See pages 44—47.

No man should be too positive in his own opinion, for the *most wisest* have been often deceived.

A wise man applauds him whom he thinks the *most virtuous*, the rest of the world, him who is the *most wealthiest*.

The *innocentest* pleasures are the *most sweetest*, the *sensiblest*, the *most affecting* and the *lastingest*.

Remain here in the cheer and comfort of our eye, our *chiefest* cousin, courtier and our son.

He is a happy man who has a true friend, but he is *more happier* that does not need one.

He has given me a order for ten pairs of cotton mens stockings;—three pares of leather womens shoes;—three pares of lasting girls shoes;—and a sixpenny childs whistle.

During the two first days of the week, he read the five first books of Livy; and, on the three last, he read the five last books of Paradise Lost.

§ 9. THE

* * * Such adjectives should be used, both in speaking and writing, as express the qualities of the nouns to which they refer: and they should be so placed as to affect only the noun to which they belong.

§ 9. THE PRONOUN—PERSONAL.

See pages 47—51.

Some said it is *him*, others said it is like *him*,
but he said, i am *him*.

She sings better than *him*, but he dances better than *her*: they are so connected, that neither *him* nor *her* is happy when they are separated.

Between you and *i*, Sir, she is one of the best and most virtuous of her sicks.

'Tis thee can make my way serene,
Through lifes tempestuous buffy sene;
Devoid of guilt, what should i fear,
While *thee*, my gardian pow'r art near?

Mean while, the hainous and despiteful act
Of Satan, don in paradise; and how
She, in the Serpent, had deseived Eve,
His husband *he*, to taste the fatal frute,
Was none in heaven.——

——Why did not *thee*, the head,
Command *I* absolutely not to go?
Hadst *thee* bean firm in *thou* dissent,
Neither had *me* transgress'd nor *thee* with me.

§ 10. PRONOUNS, RELATIVE—DEMONSTRATIVE.

See pages 49—53.

Of man's first disobedience, and the fruit
Of that forbidden tree *whose* mortal taste
Brought deth into the world, and all hour woe
Sing heavenly muse.——

This, which is now, alas! become a branchless
trunk,

trunk, is the very tree *whose* branches shaded the head of hapless Mary; *whose* leaves protected her from the injurys of the weather, and under *whose* shade she past many a pensive our.

It is better, said Antisthenes, to fall among crows than flatterers; for *that* devours only the dead, *those* the living.

Avoid late ours and card playing; for the *first* gives the face a drousey aspect, and the *latter* is muther of wrinkles.

Though one should meat with crosses and disappointments *he* should never abandon *himself* to despare.

§ II. THE VERB. •

See pages 73, &c.

No trees *bears* fruit in autumn, but such as *blossoms* in the spring.

Slanderers *is* like flys; them *leaps* over all a man hole parts to light on his soars.

It may serve as a comfort in all calamitys, that him that *lose* any thing, and *get* wisdom by it, *art* a gainer buy the bargain.

Happy *is* thy people, O Fingal,—thou *speaks* and thy thousands *obeys*,—thine enemys *trembles* at the sight of thy steal.

Him that *enter* on the science of Gramer, and the study of a foreign language, enters upon two difficultys at once, each of whom would be lessened buy being taken separately, and in his proper order.

Him

Him and me *is* old acquaintances: we had dealings before he became a musicianer, which *were* more than five years ere he *were* a widow.

Will * we have the pleasure of your company hear, to morrow-evening?---their is to be no body else but your ant the poet, and the young lady, her heir.

§ 12. THE VERB---continued.

See pages 73, &c.

Thou *comes* forth in loveliness;--the stars *at-*
tends thy blew steps in the east.--*Has* thou thy
hall, like Ossian?--*Doth* thou dwell in the sha-
dow of grief?

Pleasant *is* the words of the song, and lovely *is*
the tails of other times;---like the calm due of the
morning on the hills, when the lakes *is* settled
and blew in the vales.

He

* *Will* denotes a state which the person, whose thoughts are declared or asked, determines concerning himself; but a state which he foresees, hopes, fears, believes or is told concerning others; thus, I *will* come---we *will* come,---denotes I---we---are determined to come, and implies a resolution, a promise, or a threat. But, thou *wilt* come, he *will* come, they *will* come,---only foretels what may happen. See page 59 note.

Shall denotes a state in which the person whose thoughts are declared, or asked, foresees, hopes, fears, believes, or is told concerning himself; but a state which he determines concerning others; thus,---I *shall* come, we *shall* come,---only foretels what may happen. But, Thou *shalt* come, he *shall* come, ye *shall* come, they *shall* come,---implies a promise, a threat, or a command.

He would willingly have retracted all that the *has spoke* and *wrote* against the Christian religion, but it was not now in his power.

He *has wrote* much for the satisfaction of his own mind, and that he might be able to retane those thoughts that appeared worth preserving.

She was taken up by some fishermen, after she had *sat* three days and three nights upon a baren rock, having neither *ate* nor *drank* all the while.

He *lays* a-bed commonly till eight o'clock: but this day he *laid* till ten; and, after he *had arose*, and *sat* a few minutes, he went to bed very seek.

§ 13. THE VERB---continued.

See page 73, &c.

Delays *is* dangerous, took a friend advice,
Begin, be bold, and *ventures* to be wise;
Him that *defer* her work, from day to day,

Do on a river brink expecting stay,
Till the whole streame who stopt her *should been*
Who, as he runs, forever will run on. (gone,

Frinds *is* like leafs, who on the trees *doth* grow,
In Summer's prosp'rous state much love he *shew*;
But *is* thou in adversity?---then them

Like leafs from trees, in autumn, falls away:

Happy *art* him which *have* a friend indeed,

But him more happier *are* whom none *do* need.

How wretched *is* the man which *crave* for more,
Yet *suffer* want, when it have gold in store?

Pincheth them guts, and *shame* herself with rags,
To please its greedy sole with useles bags.

Last

ver think of going *there* again; but you never mind *where* you are going.

He would *not* condescend to stay *no* longer, though I had given him *never* so much money.

§ 15. THE PREPOSITION.

See page 82—86.

She, having spent about a year in this retired situation, was afterwards married *on* [to] a man of low rank, *to* [by] whom she was some months gone with child.

Though he knew I was like to die *for* [of] want, he could never be reconciled *to* [with] me for demanding my own.

After having made his escape *over* [out at] a window, he went to a remote cottage where he was *discreetly* [civilly] treated, and asked to come *in to* [near] the fire.

When he went *for* to see the field of battle, he displayed his courage in dispatching the *seek* and wounded; a excellent soldier!

He was discharged, under the most severest penalty *to enter* [from entering] her house, for two full years.

§ 16. THE CONJUNCTION.

See page 87—89.

Better little *as* nothing—Better half loaf *as* no bread—Better late *nor* never.

M

I desired

*** "It is chiefly by the connective parts of speech that the train of thought, the course of reasoning, and the whole progress of the mind, in continued discourse of all kinds, is laid open; and on the right use of these, the perspicuity, that is, the first and greatest beauty of style, principally depends." *Diversions of Purley.*

I desired him either to pay for the goods, or return them; but he would not do neither the one *or* the other.

In how many kingdoms of the world has the crusading sword of this misguided saint-errant spared neither age *or* sex, *or* merit, *or* condition!

In the midst of the street, and on *either* [each *or* every] side of the river, their was the tree of life.

Can the fig tree, my brethren, bear olive berries, *either* [or] a vine figs?

There is but very few, to whom nature has been so unkind, *as* they are not capable of shining in sum sience or other.

§ 17. THE INTERJECTION.

See page 189, 190.

Wild sparkling rage inflames the father eyes:
Him burst the bands of fear, and madly cries
Detested wretch!——but scarce her speech began
When the strange partner seam'd no longer man.

So you have been upon your travels, have you?
—You have had your frolic?—Look ye, young man,—I'll not put myself into a passion:—but *death and fire*, you scoundrel!—what right have you to plague me in this manner?

What hands are here! *bab!* they pluck out mine
Will all Neptune's ocean wash this blood, (eyes.
Clean

*** A frequent use of interjections in discourse, unless they be uttered to express some sudden emotion or passion, generally denotes a scantiness of ideas, or a desire to speak, without having much to say. Where speech can be employed they are totally useless, and insufficient for the purposes of communicating thought.

Clean from my hand? no, this my hand will rather
The multitudinous sea incarnadine,
Making the green ONE red.—

§ 18. CHOICE OF WORDS.

See page 94.

Man is brought into the world a creature of little strength, without help, and unable to bear hardships, not furnished with food, or with dress, and whatever else is fit for the means of living or defence.

Better.

Man is born a weak, helpless, delicate creature, unprovided with food, clothing, and whatever else is necessary, for subsistence or defence.

Want of food, and want of drink, with all the feelings that keep them company, or are joined with them, make themselves manifest by a tongue of a very strong meaning, and forcible moving.

Better.

Hunger and thirst, with all the sensations connected with them, explain themselves by a language strongly expressive and irresistibly moving.

Sir Roger would frequently have bound Moll White over to the county sessions, had not his chaplain, with much ado, *persuaded him to the* CONTRARY.

§ 19. ARRANGEMENT.

See page 95.

Many clergymen, from a habit of saving time and paper, which they acquired at the University, write in so diminutive a manner that it can hardly be read without hesitation, &c. *Swift.*

M 2

Better

Better

Many clergymen, from a habit, which they acquired at the university, of saving, &c.

The Knight, seeing his habitation reduced to so small a compass, and himself in a manner shut out of his own house, upon the death of his mother, ordered all the apartments to be flung open, and exorcised by his chaplain.

Better.

The knight, seeing his habitation reduced to so small a compass, and himself in a manner shut out of his own house, ordered, upon the death of his mother, all the apartments, &c.

I had the curiosity, the other day, to follow a crowd of people near Billingsgate, who were conducting a passionate woman who sold fish, to a magistrate, in order to explain some words which were ill-taken by one of her own quality, and profession in the market.

Better.

-----who were conducting to a magistrate, a passionate woman, who sold fish, &c.

§ 20. FIGURATIVE LANGUAGE.

See page 97—108.

A celebrated author, speaking of the famous act of parliament against irregular marriages, says, "The bill underwent a great number of alterations and amendments, which were not effected without a violent contest.—At length, however, it was floated, through both houses, on the tide of a great majority, and steered into the safe harbour of Royal approbation."

It

It is disagreeable to find plain and figurative language jumbled together as in the above passage,—or a mixture of inconsistent metaphors as in that following.

After the many heavy *lashes* that have fallen from your *pen*; you may justly expect in return all the *load* that my *ink* can lay upon your shoulders. You have *quartered* all the foul *language* upon me that could be *raked* out of Billingsgate, without knowing who I am, or whether I deserve to be *cupped* and *scarified* at this rate. I tell you, once for all, turn your *eyes* where you please, you shall never *smell* me out. Do you think that the *panics* which you *sow* about the parish will ever *build* a monument to your glory? No, Sir, you may fight these battles as long as you will, but, when you come to *balance* the account, you will find that you have been *fishing* in troubled waters, and that an *ignis fatuus* hath bewildered you, and that indeed you have *built* upon a sandy foundation, and brought your *bogs* to a fair market.

SPECTATOR, No. 595.

§ 21. TAUTOLOGY OR REDUNDANCY.

The man that wishes and desires to become a philosopher, at a cheap and inexpensive rate, he easily, and without any difficulty, gratifies and pleases his own ambition, and earnest desires, by submitting, yielding and giving place to poverty and want, when he does not feel and perceive it, and by boasting and bragging his contempt, disdain and scorn of riches, wealth and affluence, when he has already, and at present, and, now, in

his possession, more than he enjoys, and has a true relish of.

Corrected thus :

The man who wishes to become a philosopher at a cheap rate, easily gratifies his ambition by submitting to poverty, when he does not feel it, and by boasting his contempt of riches, when he has already more than he enjoys.

Whatever the advantages or the defects of the English Language be, as it is our own language, it deserves a high degree of our study and attention, both with regard to the words which we employ, and with regard to their arrangement in sentences.

OF WRITING. *

*'Tis to the pen and press we mortals owe
All we believe, and almost all we know.*

To whom we are indebted for the discovery of this most useful art does not appear.—The inventor, whoever he was, concealed by the darkness of remote antiquity, is deprived of the honours which would be paid to his memory by all the lovers.

* Imitation is so natural to man, that pictures would probably be the first essay towards writing. In all ages, and among all nations, some methods have obtained, of tracing the likeness of sensible objects. Those methods would soon be employed for giving some information to persons, at a distance, of what had happened; or, for preserving the memory of facts which they sought to record. Thus, to signify that one man had killed another, they would draw the figure of one man stretched upon the earth, and of another standing by him with a deadly weapon in his hand. These, however, would be extremely imperfect records; as they could neither exhibit connections, nor describe qualities, which were not visible.

lovers of knowledge and learning.—The most probable opinion is, that alphabetical characters took their rise in Egypt, it being the great source of arts and policy, among the ancients:

Writing must have been posterior to speech, as it is plainly an improvement thereof, devised for mutual communication with one another when absent.

The invention of an alphabet of SYLLABLES, would naturally precede the alphabet of LETTERS.—These behoved to be very numerous, which must have rendered the arts of READING and WRITING extremely tedious and laborious.

The sounds uttered by the voice, in speaking, being traced to their most simple elements, and reduced to *vowels* and *consonants*, and one of the signs which we now call LETTERS being affixed to each of them, men were taught to combine these signs or characters, so as to put in writing, all the different words, or combinations of sound, which

To supply, in some measure, these defects, Hieroglyphical characters were afterwards invented. These were emblematical figures or symbols, denoting, not articulate sounds, as letters do, but, ideas or things. Thus eternity was denoted by a *circle*; life, by a *lamp*; ingratitude, by a *viper*; impudence, by a *fly*; wisdom, by an *ant*; victory, by a *hawk*. Sometimes two or more symbols were united; as, a *serpent with a hawk's head* to denote nature, with God presiding over it. This sort of writing must also have been a very imperfect manner of expressing thought, or conveying knowledge.

When we consider how inadequate these methods are for rendering language visible and permanent, we must be struck with admiration at the usefulness and perfection of the alphabet.

which they employed in speech. By this simple method of representing the articulate sounds, the art of writing was brought to the state in which we now enjoy it.

To trace its progress from the earliest ages to the present time,—the materials whereon, and the implements with which, it was performed in different countries, and at different periods, would be a curious, as well as an interesting inquiry.—

The present mode of writing on paper made of rags, as well as the art of PRINTING are but modern inventions. Their usefulness, however, in promoting the improvement of arts and sciences, and in diffusing knowledge among mankind, is too obvious to require any illustration.

The importance of reading and writing, to the virtue and happiness of mankind, as well as for the ascertaining, methodizing, preserving and extending of human knowledge, is so very great, that one is apt to wonder how any person should be ignorant of either of them; especially as they may be acquired with so little difficulty, and practised with so much pleasure.

There are but few people who have not occasion for writing sometime or other, to transact business, narrate incidents, communicate counsels, pay compliments, consult friends, or solicit favours. Young persons should, therefore, be taught to write clearly and accurately on these subjects, before they enter into business. *

The

* "I cannot forbear mentioning a particular which is

ENGLISH GRAMMAR. 141

The many errors, even in point of Grammar, which are made by people who are far from being contemptible scholars, demonstrate that a careful study of the language is previously requisite for all who aim at writing it with propriety.

Accuracy in writing, however, is not to be stumbled upon by sluggards or triflers; but, like jewels of the brightest lustre, or riches of the highest value, it is reserved to reward and adorn the diligent.—

On the STYLE due to PERSONS of RANK and OFFICE.

Superfcription.

Address.

To the ROYAL FAMILY.

To the King's most excellent Majesty. } Sir, or, May it please your Majesty.

To his Royal Highness the Prince of Wales. } Sir, or, May it please your Royal Highness.

The same to any other of the Royal Family, only varying the title and sex.

Super-

of use in every station of life, and which, methinks, every master should teach his scholars, I mean the writing of ENGLISH LETTERS. To this end, instead of perplexing them with Latin epistles, themes and verses, there might be a punctual correspondence established between two boys, who might act in any imaginary part of business, or be allowed sometimes to give range to their own fancies, and communicate to each other whatever trifles they thought fit, provided neither of them ever failed, at the appointed time, to answer his correspondent's letter.

"I believe I may venture to affirm, that the generality of boys would find themselves more advantaged by this custom, when they come to be men, than by all the Greek and Latin their masters can teach them in seven or eight years."

Spectator, No. 356.

*Superscription.**Address.*

To the NOBILITY.

To his Grace A. Duke of	}	My Lord Duke.
B.		Your Grace.
To the Most Noble A.	}	My Lord Marquis.
Marquis of G.		Your Lordship.
To the right Honourable	}	
A. Earl of B.		
To the Right Honourable	}	My Lord.
Lord Viscount B.		Your Lordship.
To the Right Honourable	}	
A. Lord B.		

Ladies are addressed according to the rank of their
Husbands.

Sons of Dukes and Marquisses have the title of *Right Honourable.*

Younger Sons of Earls, Sons of Viscounts and Barons are styled *Honourable and Esquire.*

All Privy Counsellors are styled *Right Honourable.*

All Persons bearing the King's Commission are styled *Honourable.*

To the PARLIAMENT.

To the Right Honourable	}	My Lords.
the Lords Spiritual and		May it please your Lord-
Temporal in Parliament	}	ships.
assembled.		
To the Honourable the	}	Gentlemen.
Knights, Citizens, and		May it please your Honours.
Burgesses in Parliament	}	
assembled.		
To the Right Honourable	}	
A. B. Esquire, Speaker		Sir.
of the Honourable House	}	
of Commons.		

To the CLERGY.

To the most Reverend Fa-	}	My Lord.
ther in God, A. Ld.		Your Grace.
Archbishop of B.		

Super-

ENGLISH GRAMMAR. 43

Superscription.

Address.

To the Reverend Father in God, the Lord Bishop of D. } My Lord.
Your Lordship.

To the Reverend A. B. D. D. Dean of C. Chancellor of D. &c. } Reverend Doctor.
Reverend Sir.

All the Clergy of inferior denominations are styled *Reverend*.

The Officers of the King's Household are addressed according to their quality or office.

Commissioners of the Treasury are styled *Right Honourable*, and addressed according to their rank.

Commissioners of the Customs, Excise, Navy, &c. are addressed officially with the title *Honourable*.

In the Army, all Noblemen are styled according to their rank, with the addition of their office.

Colonels are always styled *Honourable*.

Inferior Officers have the name of their employment set first; as, Major A. B. Capt. C. D. &c.

JUDGES and LAWYERS.

Judges, if Privy Counsellors, are *Right Honourable* or *Honourable*; as,

The Right Honourable A. B. Lord Chancellor.

The Right Honourable A. B. Lord Chief Justice.

The Right Honourable A. B. Esq. Lord Chief Baron.

The Honourable A. B. one of the Justices of, &c.

All others in Law, are addressed according to their rank; every Barrister having the title of *Esquire*.

Gentlemen in Commission of the Peace have the title of *Esquire*, as have all Sheriffs, &c.

MEN of TRADE and PROFESSION.

To Mr. A. B. Merchant, *Duke-street, London*.

To Dr. C. D. *Bloomsbury-Square, London*.

To Mr. E. F. Apothecary, *Strand, London*.

To Mr. G. H. Bookseller, *Cheapside, London*.

It is proper to mention the designations and abodes of less eminent traders, as well as their professions.

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